

CALIFORNIA

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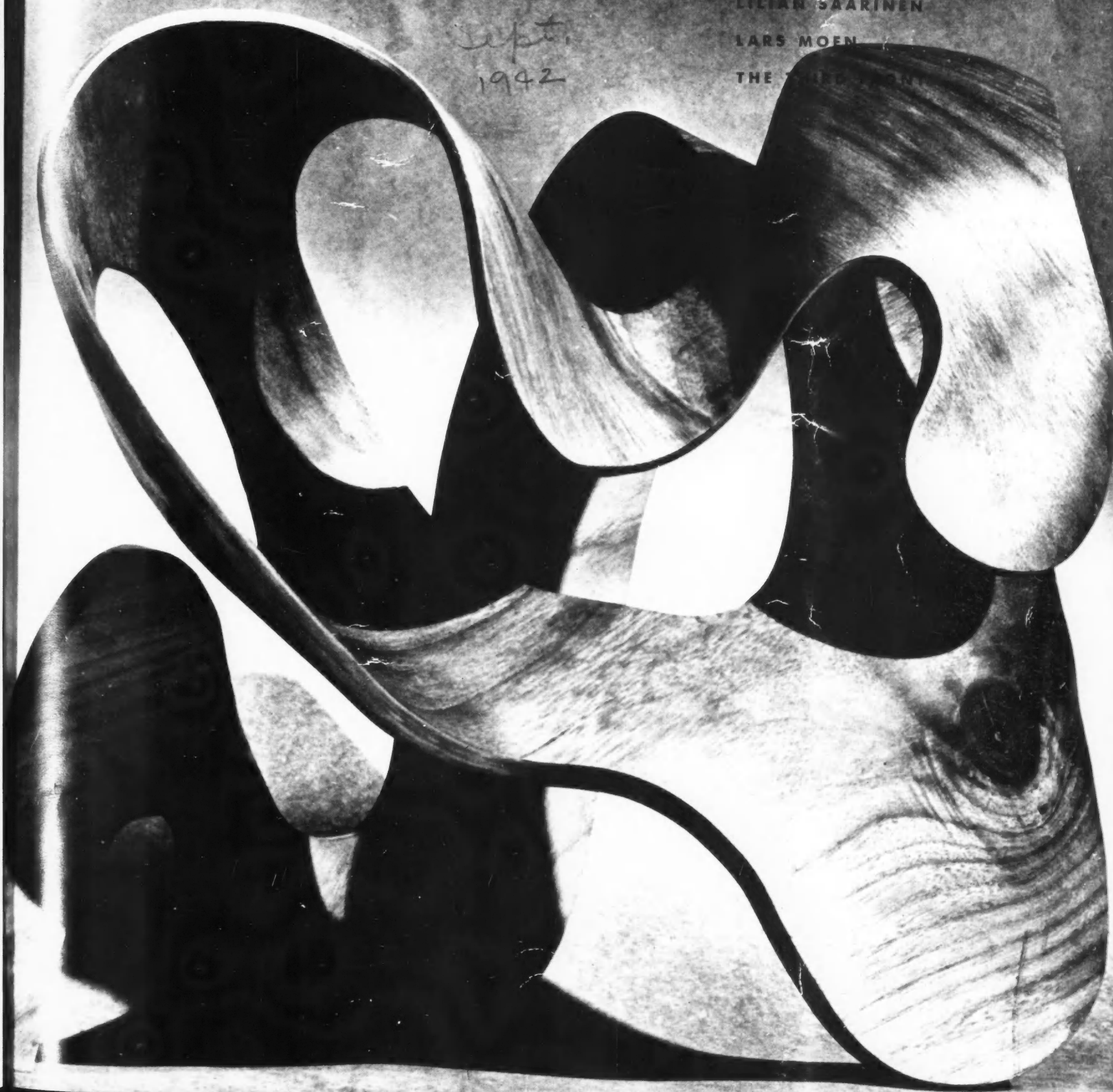
PROJECT FOR A SMALL HOUSE

THE FINE ART OF DECEPTION

LILIAN SAARINEN

LARS MOEN

THE THIRD FRONT





## *Portrait of a War Plant*

This is a portrait of one of the thousands of war plants which have sprung up almost overnight throughout America . . . It is the new plant of the National Motor Bearing Company at Redwood City, built by Barrett & Hilp. It is part of our war effort.

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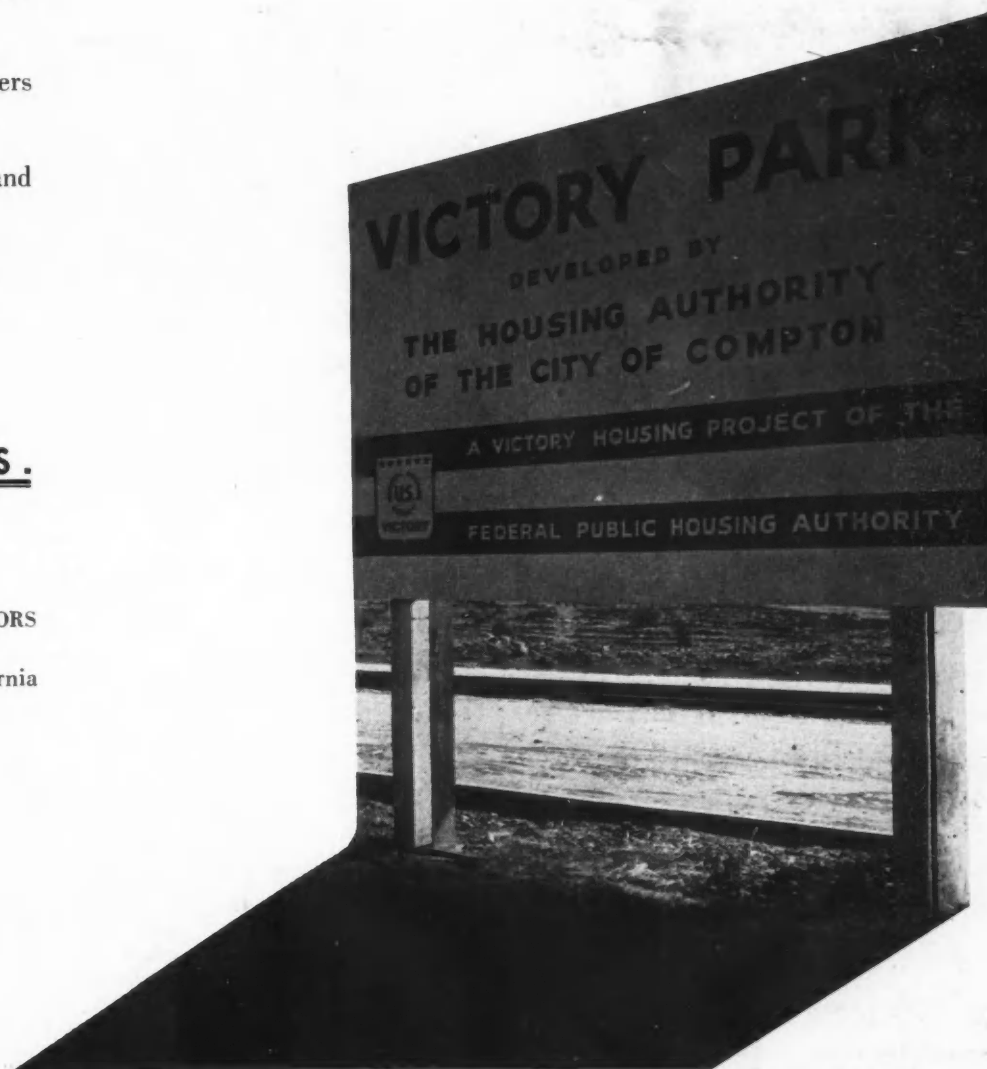
# AGAIN . . . FOR THE WAR EFFORT

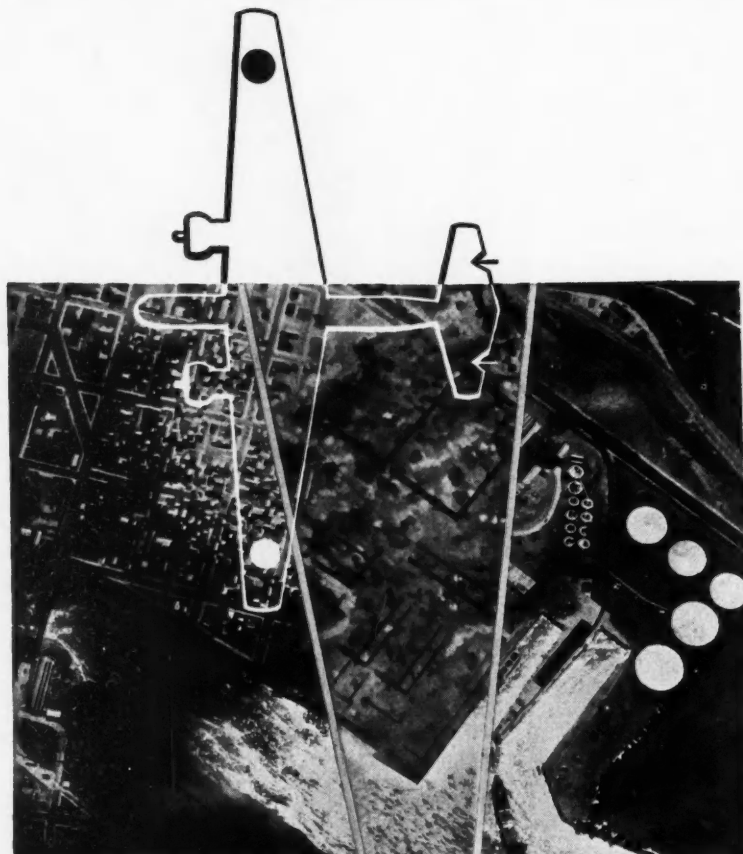
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## books



**DIALOGUE WITH DEATH**, Arthur Koestler (The Macmillan Company, \$2.00)—Under the sprightly title of *Dialogue With Death*, Arthur Koestler records his days as a political prisoner of the Falangists during the Spanish Civil War. Correspondent in Spain for the London *News-Chronicle*, the Hungarian-born Koestler was taken after the fall of Malaga. His captor was Tomas Bolin, who in the previous year had arranged an interview between Koestler and the Franco general, Queipo de Llano. As a result of this interview, Koestler reported in the *News-Chronicle* the extent of the aid given to the Insurgents by those conscientious non-interventionists Germany and Italy. For revealing such hush-hush information he was placed on the Insurgent blacklist. First in Malaga, later and longer in Seville, Koestler spent a total of 102 days in prison, under sentence of death. *Dialogue With Death* is reconstructed from his diary of those days. There is little of the philosophical from his diary or the transcendental in this record of the thoughts of a condemned man. His mind is concerned almost exclusively with two subjects: escape and food. His world shrinks to the dimensions of the prison; the daily round of events becomes all-absorbing, relationships formed in the prison yard supplant previous relationships. This "Magic Mountain" psychology of the prisoner is the essence of the book. It is self-conscious but authentic.

**FOLLOW THE LEADER**, Clyde Brion Davis (Farrar and Rinehart, \$2.50)—From a dollar a day to a dollar a year goes Charles Valentine Martel, amoebic hero of *Follow the Leader*. Author Clyde Brion Davis follows Charley's life through half a century, picking him up on New Year's Eve in 1899, when he is almost six, and depositing him at the door of the White House a few months after Pearl Harbor. Charley's story is told objectively; without caricature, almost without prejudice. It generates its own irony. It adds up to a plausible account of how a nincompoop gets to be a big shot. *Follow the Leader* is a better book than it seems to be. Like his own hero, Davis has resisted temptation. The material would have provided a field day for satirical treatment. It would have been easy to pillory the priggish, sheep-witted, uninspired Charley Martel, with his devout respect for Henry Ford; his unquestioning acceptance of the commercial and ethical pronouncements of his greedy, simple-minded mother; his incuriosity, his smugness. Satire would have given "a lovely light"—but it would have burned down its own house to do so. Charley would have been dismissed as a figure of fun, and the book would have begged the question. You can't laugh off Charley Martel. To be sure, he is in certain aspects patently ridiculous. The alluring satirical method, throwing these aspects into relief, would have neglected the remainder of Charley's makeup. And it is this remainder that keeps Charley in place. You encounter him whenever Respected Citizens get together, especially if they get together to make speeches. You wonder, as you contemplate his nonentity, how he got there. Author Davis gives a pretty good explanation in *Follow the Leader*. Charley is not a hypocrite, he is not really an idiot. He has none of the indecisions of the mentally swift, he avoids all the entanglements that are the lot of the mentally aggressive. He has sense enough to make use of other people's minds. He is neither good nor bad, neither hot nor cold. He is, in short, such a mollusk as to be the politician's dream of a candidate. *Follow the Leader* is a sensible and readable account of how the Respectable Citizen gets to be that way.

**THE JUST AND THE UNJUST**, James Gould Cozzens (Harcourt, Brace and Company, \$2.50)—Some kidnaping gangsters dump the body of their victim from a bridge; and because they have gone past the middle of the stream, their eventual trial takes place on the Childerstown side rather on the New York side. Childerstown is a small county seat that might be in either New Jersey or in Pennsylvania—author James Gould Cozzens doesn't specify in *The Just and the Unjust*. The trial of the gangsters, reported with detailed knowledge of courtroom ways, makes up the body of the book. Interest is less in the defendants and their fate than in the trial lawyers, the townspeople, and the town itself. The testimony of the trial makes a lurid pattern against the relatively moderate life of Childerstown, and the contrast benefits both elements of the story. *The Just and the Unjust*, admirably written, is the civilized product of a grownup mind. It isn't important, but what is?

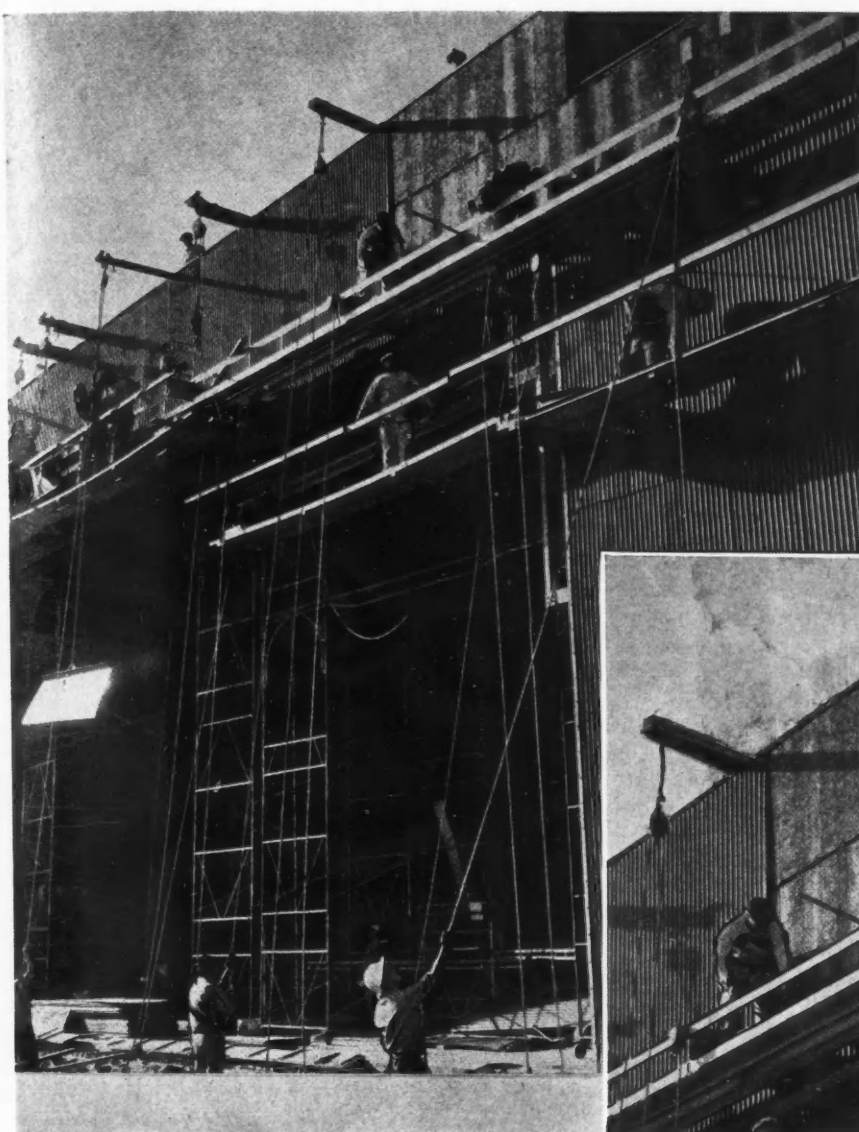


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### BOOKS

continued from page 4

**TAP ROOTS**, James Street (The Dial Press, \$2.50)—Jones County, Mississippi, refused to secede from the Union when the Civil War came. Like many other areas of the South, it set itself up as an independent state and fought for the Union. James Street fictionizes Jones County, calling it Lebanon for the purposes of *Tap Roots*, and he peoples it with the descendants of the tough and enterprising pioneers of "Oh, Promised Land." It's an exciting yarn, excellent in the episodes of violent action, shrewd in its historical implications, and most wondrously slovenly of style.—PATTERSON GREENE.

**CITIES ARE FOR PEOPLE**; the Los Angeles Region Plans for Living; by Mel Scott. Publication XXI of the Pacific Southwest Academy Los Angeles, California. The desirability of planning cities and neighborhoods in relation to the industries which they serve and the commerce which must serve them has been demonstrated recently to all of us by the acute need for transportation and housing facilities for workers in war industries. It is a simple corollary that the housing of these workers must also give them opportunity to relax from the strain of extra war effort and to find recreation nearby. This is not a new idea to the many persons who have for many years been concerned with the immediate problems of city planning. It is a new idea to many people who are, for the first time perhaps, thinking of their city as a malleable entity in whose shaping they, as residents, may have a hand.

For this latter group, this primer on planning offers a stimulating summary of the problems facing Los Angeles County in making and keeping itself "a metropolitan area more efficient, liveable, and beautiful . . ." Mr. Scott emphasizes the opportunities that are still open to the people of the community in directing its growth. Past mistakes are gently pointed out; the carelessness that often allows slum areas to develop or creates blighted potential slum areas is unsparingly condemned; but the spotlight properly points out the possibilities of the region and the necessity for intelligent citizen participation in the development of those possibilities. A careful reading of this easily-grasped introduction to the complexities of the subject would be a good way to start that participation.

It won't be dull reading, either. Mr. Scott writes with precision and logic. The format, which was designed and illustrated by Alvin Lustig with added drawings by Bob Holdeman and numerous photographs, vividly illuminates the text. There are a few pages where the lay-outs are perhaps a bit *too* lively—where shadowy T-squares and semaphores distract the eye and reduce reading legibility—but in general this is an excellently conceived and very timely summary of whys and wherefores and ways and means—a summary which should be of immediate and decided value to the taxpayer and citizen, whose understanding, cooperation, and intelligent action must help to guide the development of Los Angeles and of all other cities, both now and after the war.—FRANCES HARTWELL.

**COLOR HARMONY AND PIGMENTS**. Hilaire Hiler. (Favor, Ruhl & Co., Chicago; \$7.50)—This book on color harmony which is boxed with a color chart presents a contemporary point of view on the subject. The approach is through the field of applied psychology which distinguishes it from the majority of the treatments of this material in the past. These usually attacked the problem from the viewpoint of the physicist who dealt with the phenomena of white light as refracted by a prism.

Color circles until recently were based upon the spectrum. Black which would not register on the instruments of the physics laboratory was for this reason ignored, or its use condemned in the fine and applied arts. Purple which is not present in the spectrum offered another theoretical problem. When a certain amount of affective psychology was called upon to aid in the settling of these difficulties and became mixed in with the findings of physics, the result was confusing and made resultant color systems difficult and complicated to work with.

One of the basic findings of the psychologists was the threshold. When observed human reactions to the colors which surround us in nature were made, the subject of experiments, some rather revolutionary facts were unearthed. There is a limit to the powers of discrimination of the average healthy human eye. It was found that for all practical purposes there were not thousands of colors as far as the famous man on the street was concerned, but somewhere between 800 and 1500. This depends on the keenness of the chromatic vision of the individual, or whether he has a "high or low threshold."

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## THE CRAFTSMEN OF TOMORROW ALSO WILL USE GRIP-LATH

When the war has been won the craftsmen of tomorrow will use Grip-Lath in the great construction program that is sure to pace the rehabilitation of the post-war period. Right now all of the facilities of the Schumacher Wall Board Corporation are devoted to the production of huge quantities of Grip-Lath and Schu-

mite Gypsum Wall Board which are demanded for war construction. The craftsmen who are installing them are learning that they are superior to any competitive materials . . . because they combine high fire resistance with efficient insulation and low cost, the craftsmen of tomorrow also will use Schumite Products.

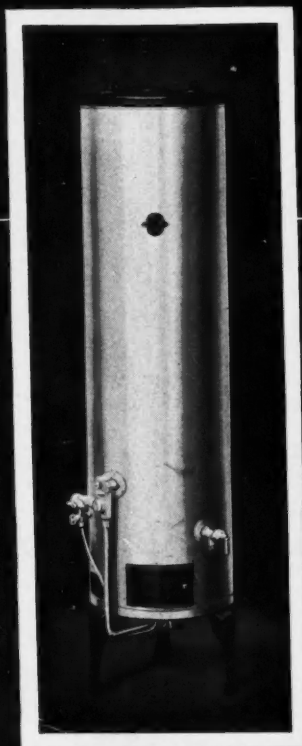
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The vital necessity of providing housing for the armed forces and war workers and their families in the West posed many unprecedented problems . . . one of them—where to turn for 20,000 water heaters? They had to be produced without delay, some had to be shipped immediately to avoid disrupting fast building schedules—and of course they had to be good heaters . . . The United States Heater Company took on the job and the problem was solved—the heaters will be ready whenever and wherever they are needed.

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#### BOOKS

continued from page 6

Once the number of practically workable or psychologically important colors in existence is seen as limited, the whole problem of color registration and systematization is considerably simplified. The matter is further facilitated by the approach of psychology making it possible to divide the colors into a few simple categories. These are described in a terse terminology which forms a sort of semantics of color.

In the Hiler Color System only three elements are considered, and each of these is literally used in the form of paint. These elements are pure color which are called hue, white, and black. By admixture of the three basic elements the other sorts of color are arrived at. They are the tints, made by mixing white with a bright, pure color or hue, and thus obtaining a light, clear color. The shades, made by mixing a standardized series of neutral grays (or both black and white) with the hues to obtain light, dull colors, middle dull colors or dark dull colors. The tones are obtained by mixing a neutralized black with a hue to obtain dark clear colors. There is no color which exists which does not fall into one of these categories.

The hues are arranged in a circle which differs considerably from previous circles we have seen. It is made of ten key colors which form the key concepts for the ten groups of three colors each, which complete the thirty color circle. The key colors—yellow, orange, orange red, red, purple, blue, turquoise (blue-green), sea green (green-blue), and leaf green—follow closely the dictionary definition for these terms.

There is no cross mixing, that is to say, mixing colors across the circle from each other, or mixing complementaries. All colors in the system, which claims to cover the world of color with ample thoroughness, are arrived at by mixing one of the colors in the circle with white or black or gray. This procedure is not only supposed to enormously simplify mixing but to enable the user to see quickly the relationship of each color with its key color and the other colors in the group. This is shown, for instance, when the browns are considered as shades or tones of the respective red-oranges, or reds which form their basic element.

The author claims that artists have been painting in terms of pigments rather than in terms of colors. If the importance of a color is posited on its psychological impact, a fair case may be made for this claim. "Students are given a lot of earth colors ground in oil or mixed with glue and are expected to paint with them; burnt and raw umber, burnt and raw sienna, Indian red, red and yellow ochre, terre vert, etc. They do not know, nor do their instructors as a rule, where these pigments stand in the world of color or what relation they hold to the ever-increasing number of brilliant hues furnished us by modern chemistry."

The potential applications of the material presented in the book are practically unlimited. The author claims that commercial experience has proved that the system works with the general public when employed in connection with the applied arts in the form of costume, accessories, and decoration.

The current controversy anent the importance or unimportance of color and color systems in camouflage will sooner or later have to be crystallized. An expert in camouflage with practical experience in Spain and Britain told us that a color system was a very useful aid. One modified as to special pigments to neutralize the newest photographic lenses might still be based on a theory similar to the one under discussion.

**DESIGN OF MODERN INTERIORS**, James Ford and Katherine Morrow Ford (Architectural Bood Publishing Co., Inc., \$5.00)—This comprehensive survey of recent American Interior Design in terms of modern architecture and related arts is an important contribution in the field. *Design of Modern Interiors* with its companion book, *The Modern House in America*, published previously, presents a practical coverage of the development of our domestic architecture of today.

The text analyzes the advances in modern design and points out how progress will go on from today's peak, when normal building can be resumed. Statements by the architects and designers whose work is represented explain the choice of materials, colors, and designs. There are 324 illustrations with examples from the work of 124 architects and designers under groupings convenient for study. It is interesting to see so many of the western designers and architects represented.



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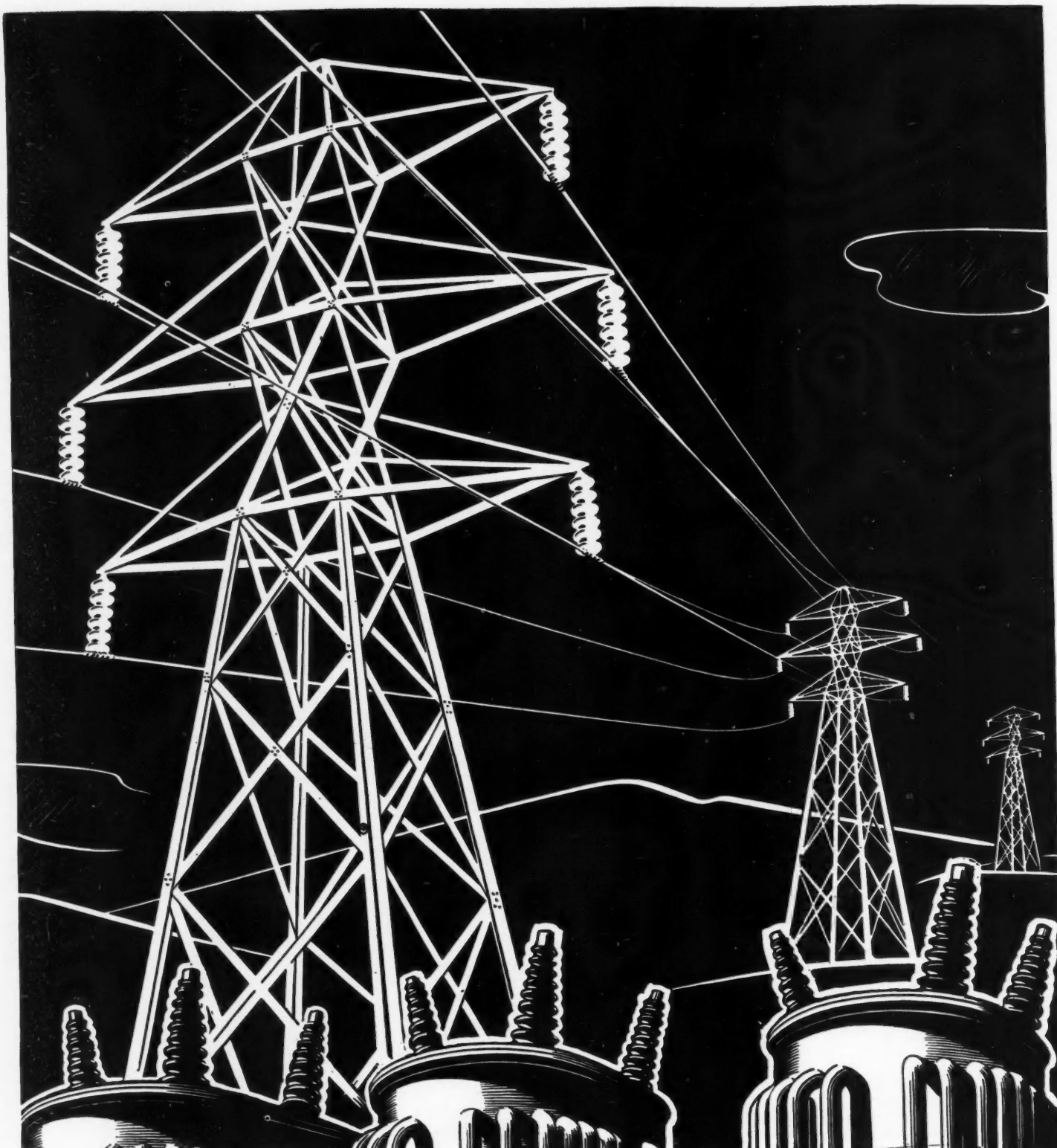
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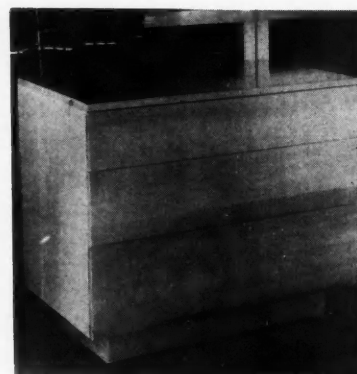
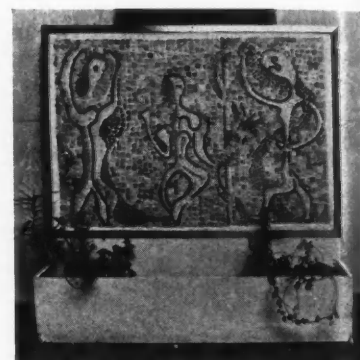


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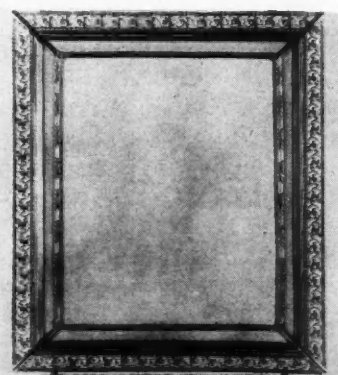
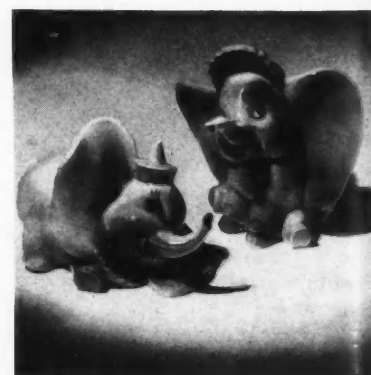
# shop-wise

"LES FEMMES FRIVOLES" original mosaic panel designed and executed by Jeanne Reynal. It will add color to your patio or garden wall. Priced at \$200.00. Jeanne Reynal, 712 Montgomery St., San Francisco.



THIS COMMODE is one of a number designed and manufactured by Hendrik Van Keppel. The simplicity of its design demonstrates the thoughtful use of wood. It is a stock chest with finger-tip openings at each end. Available in natural ash or birch only—priced at \$60. Beverly Hills, California. CRestview 1-7171.

ELPHANTINE HUMOR from Barker Bros.! Naive little Dumbo and his beaming Mamma make a winsome pair . . . captivating for a youngster's room. And just as prized by young-minded grown-ups. Blue eyes, pink ears and bright yellow bonnets. Only \$1.50 each in the First Floor Art and Gift Shop.

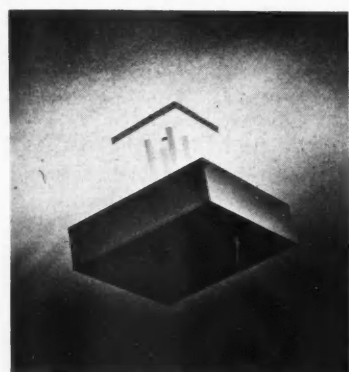
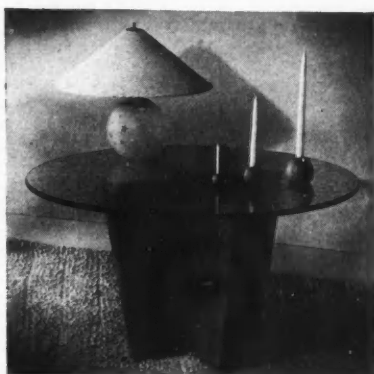


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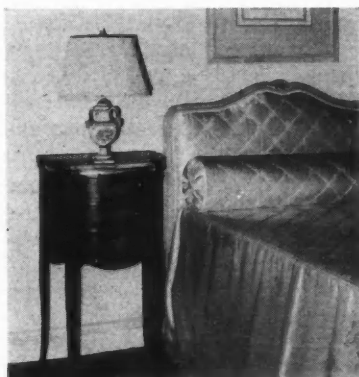


# shop-wise

THIS NEAT looking table with rough glass top is offered by Greta Magnusson, Swedish designer of modern furniture, rugs, textiles, lamps, and interiors. Glass top is 36 inches in diameter — priced at \$35. Many other useful pieces are also available at her studio, 2610 North Highland Ave., Hollywood. GRanite 6401.



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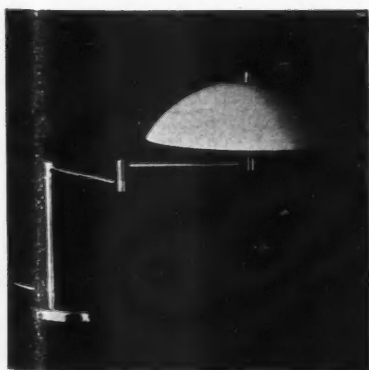


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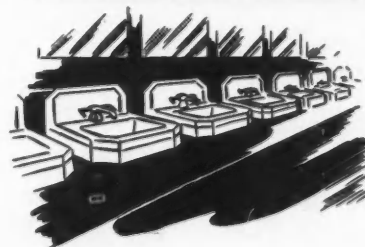
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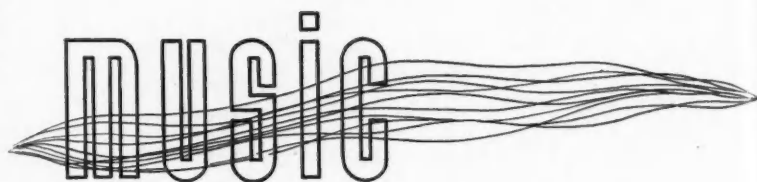
You can help prevent a wartime rise of TB in our country—by buying Christmas Seals today . . . and using them every day from now to Christmas. They fight Tuberculosis.



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WE WANT TO LIVE AND ORK • THE JOB AHEAD  
WE ACCEPT • WE ARE FILLING OUR OBLIGATION  
WITH ALL OUR ENERGY • AS A YOUNG ORGANIZATION  
AND AS INDIVIDUALS WE HOPE TO GROW  
UP INTO THE BETTER PLANNED WORLD WE ARE  
ALL FIGHTING FOR.**

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Busoni was an aristocrat, by spirit and intellect. His music is aristocratic, by assumption, and by elimination of what was not aristocratic. As an artist he lived knowledge, creatively; as a creator he presumed it. What he lived and presumed in himself he presumed to find living among his peers. Forever humble and courteous in pursuit of beauty in wisdom he rejected vigorously and expected others like himself to reject whatever beauty did not contain wisdom. For him wisdom was expressive and symbolic, the ornamental elaboration of a melody itself insufficient yet containing all the means of ornament. He eschewed the overwrought obviousness and sentimentality of tone-painting. He avoided the heroic theme, that theme which Beethoven in his middle period made heroic and which became the thumping bane of nineteenth century ambitious music. He chose accordingly to play the music of Bach, Mozart, Beethoven, Chopin, Liszt, and Franck; he at length rejected the music of Schumann, Wagner, Debussy, all the Russians, and Brahms, even at last the *Paganini Variations*; but he gave new music opportunity. He was among the first to encourage and perform music by his young friend and pupil Sibelius. Eclectic in an eclectic age he forced music to its best, rarest, most difficult, by power of discrimination. And this discriminative power set him apart and still has set his work apart from common appreciation. Born of Italian parents, his mother a concert pianist, his father a clarinet virtuoso, Busoni preserved an idealized Italian patriotism. He believed in an Italy and an Italian opera, reborn and made clean by a renewal of Italian genius in its own idiom. In Verdi's late operas *Othello* and *Falstaff* he believed he had been given the means. To mingle this idiomatic freshness with the German structural genius became his ambition.

Busoni owed his understanding of Germanic music primarily to his father, who in a time of virtuosity and empty showmanship apprenticed him to Bach. This wisdom in his father Busoni later memorialized in his own fashion at the time of his father's death by writing a *Fantasy* upon themes used by Bach in his first boyhood chorale preludes. His recognition of the German supremacy in absolute music drove him to reside in Germany, and there throughout his life, foreign, resisting and resisted, he remained. From the German vision of an art coeval with life, an art over the world, Busoni could not tear himself. In his native Italy art was lazy-minded; in England all praise and depreciation; in America money-making showmanship. Because of his German ideal Busoni returned, detesting and disliked, to Germany. For Berlin he prepared his most unusual programs. He could find no home outside his Berlin flat, decorated like his art with mementoes of human culture out of the history of civilization.

Like Liszt, Busoni lived in a time accustomed to triumphing over mechanical difficulties. Thundering virtuosos trampled all reserve; they reveled in the show of piano-playing. In such times the neglected spirit finds its revenge, forcing Liszt out of the concert hall into a religious habit. Certain great performers, Anton Rubinstein, Paderewski, Rachmaninoff, have reconciled themselves to accepting with the recognized absurdities of annual international touring the reward of admiration and emoluments. Busoni toured that he might escape the pot-boiling superfluity of Liszt, that he might never debase the creative work he considered essentially a sacred act. In hotel rooms of two continents he labored at his "camp desk," a suitcase laid across a chair, to compose music which should be like an essence, a work of intellect and spirit, unhampered, towards the last disembodied, without sentimentality or wrath, in itself sufficient and above technique. When he discovered that even Mozart did not always compose correctly he had raised discrimination to its highest pitch. Henceforth he must seek perfection only in himself.

Archangel and therefore Archdeamon he suffered in himself and for his music isolation, the hell of ice. He made music that would endure, which once grasped becomes a permanent experience. Those of us who love his music feel ourselves set apart, ennobled, gifted. Music in his mind grew out of music, the new from the old, like philosophy from the exposition of it. So that when he transcribed Bach the music oriented itself in the new (continued on page 17)





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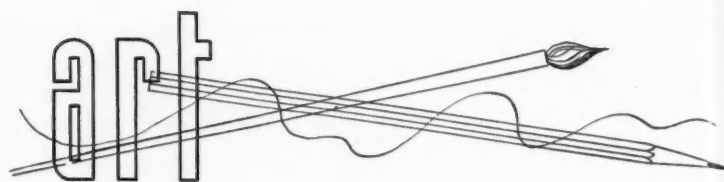
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## SAN FRANCISCO

Sculpture, shown so infrequently compared to other media, is rather well sprinkled through the San Francisco exhibition calendar this month. Foremost in quality is that in the Pre-Columbian show at the De Young Museum, which includes pattern weaving, artifacts and jewelry as well as sculpture, from large stone figures and architectural heads to terra cottas and small gold images. There are masks in stone and other materials, one, very simple and beautiful, in translucent yellow green onyx, one in polished black obsidian. There are many cases full of golden necklaces, nose-rings, breastplates, cups, beads and ornaments, Mayan, Incan, Totonac, Toltec, Tarascan.

The large stone sculpture is arranged quite effectively around a boxed-in square structure in the center of the exhibition hall, which suggests, without imitating, Mayan architecture. This early American sculpture really is sculpture. It has the feel of an organism which has grown from within outward; it is hard, solid, convincingly alive with a life proper to stone. The cut planes function in the light effectively, economically. Each hard, fierce stone head or humorous, intimate terra cotta figurine is conceived as a unit, to express a unified idea.

Perhaps to us, in an era of confused and conflicting ideas, the sureness, the lack of doubt, the certainty of intention in these things done by the First Americans is unattainable. Perhaps it is not even a proper goal for this age of swift change. At any rate these things are wonderful to see.

Isamu Noguchi's show of sculpture at the San Francisco Museum is full of twisted shapes labelled Found Objects—Developed. Apparently they were, before the addition of sundry cuts and scoopings, pieces of roots, stones and pebbles which had interesting shapes. In their Developed condition they seem strangely hybrid, neither simple natural shapes nor controlled composition. There are also models for playground apparatus and various large abstract forms, and a few figurines.

During the first part of the month Carroll Barnes exhibited small sculptures of animals and plants in the rotunda of the museum. There was a zebra group in zebrano wood, an ebony Beaver, a holly and ebony Penguin, a Bean Sprout in holly, a Polar Bear and Cub, a Pouter Pigeon and a Gull in Lucite, and a beautiful little Baby Dolphin in lavender Trystal, a modern platic, perhaps the most satisfying of all the pieces shown.

Several sculptors are included in the Americans—1942 show from the Museum of Modern Art, which contains a group of works by each of eighteen artists from sections of the country other than the East. Of the sculptors, Emma Lu Davis shows several small Handies, abstract forms in wood which are meant to be felt rather than looked at, but which are nevertheless exhibited in a glass case; a very virile Bantam Rooster in painted wood, and a cat cut out of clay and folded together. Samuel Cashwan of Michigan, Donal Hord of Southern California, and Octavio Medellin from Texas show figurines. Of these, Medellin's Holy Roller in terra cotta seems the most alive.

Painters are, as usual, more numerous in this group than sculptors. Darrell Austin, Oregon painter, shows cadaverous catamounts, legendary animals and people, in strange, swampy landscapes; Hyman Bloom, from Boston out of Latvia, paints synagogues and symbols, such as Christmas Trees, Brides, Skeletons, with a startling seductive richness of color and imaginative power. Raymond Breinin, born in Russia, now of Chicago, is represented by oils and gouaches, chiefly imaginative landscapes in cool colors. Francis Chapin, also of Chicago, shows oils and watercolors.

One of the most unusual, original artists shown here in some time is Morris Graves from Seattle. He paints birds, stylized, boiled down to an essence of bird, retaining all the characteristics of a particular kind of bird, and yet symbols. Bird Singing in the Moonlight is a small, thrushlike object standing on a rock, entangled, enmeshed, surrounded, by what looks like phosphorescent floss, done with a rich mass of brush strokes in gouache. Blind Bird is tied to his rock with a web of this same mysterious substance.



Another portrayer of mystic forms is Knud Merrild, born in Denmark, now of Los Angeles. Merrild's medium is gesso-wax, and his pictures somehow suggest the rock paintings of early man.

Joseph Hirsch of Pennsylvania is deeply bitten with social consciousness. Most of his themes have to do with social struggle, as in *Landscape with Tear Gas*.

Of the rest, Everett Spruce, from Arkansas, Tennessee and Texas, has evolved a very interesting manner of combining elements from southwest landscapes in compositions which are far from realistic, but which suggest the essential reality of the country. Bob Howard, Fletcher Martin, Rico Lebrun and Helen Lundeborg are well known here; Mitchell Siporin's tortured peasants and workers and Jack Levine's brutal comments on city types end the show.

Other exhibitions at the San Francisco Museum are *Artists Under Forty*, Fifty paintings by Ten Artists, Pastels by Esther Bruton and Woodcarvings by Maria Nunez del Prado, Sketches of Camp Life by Robert Bach, now in Hawaii, and drawings by Avis Zeidler.

A large show of costumes, props, stills etc., illustrating the progress of movies from their beginnings until now will be shown soon at the California Palace of the Legion of Honor.

The De Young Museum shows watercolors by Douglas Parshall, and a travelling exhibition of prints, watercolors and drawings by San Francisco artists.—DOROTHY PUCCINELLI.

## MUSIC

continued from pae 14

medium, became a relived work; and from this feeling grew his composition, out of ideas that were music liberated from the past, free to be present. In his best work Bach, Mozart, Beethoven, Liszt, Verdi, a little Chopin (the Preludes, which he called "prophetic," his chief compliment), a little Franck, blend in a style only to be called genuine Busoni. Such are the *Fantasia in Memory of My Father*, the *Sonatinas*, the *Toccata*, sizeless works, not long, intensely intimate. More nearly derived from Liszt and easier to grasp are the *Elegies*. The principal earlier works are larger, topped by the two-piano version of the *Fantasia Contrapuntistica*, intended to be rewritten for strings, and the immense piano *Concerto* with male chorus. All works before the *Second Sonata* for violin and piano he later disowned. The *Indian Fantasy* (on American Indian themes), recently performed with curious callousness by Egon Petri, is a work for the adventurer in tone, of heroic virtuosity.

A prophetic thinker, Busoni rarely completed the setting down of his ideas; the influence of his suggestive effort endures wherever men think creatively about music. His principal work, in which his prophetic conceptions are most fully realized, is the uncompleted opera *Dr. Faustus*. Of the smaller works the *Sonatina in Diem Nativitatis Christi* perhaps brings us nearest to himself.—PETER YATES.



## MOSAIC

### "Les Amoureux"

Table using Chinese tray and soya bean keg for base, \$150.

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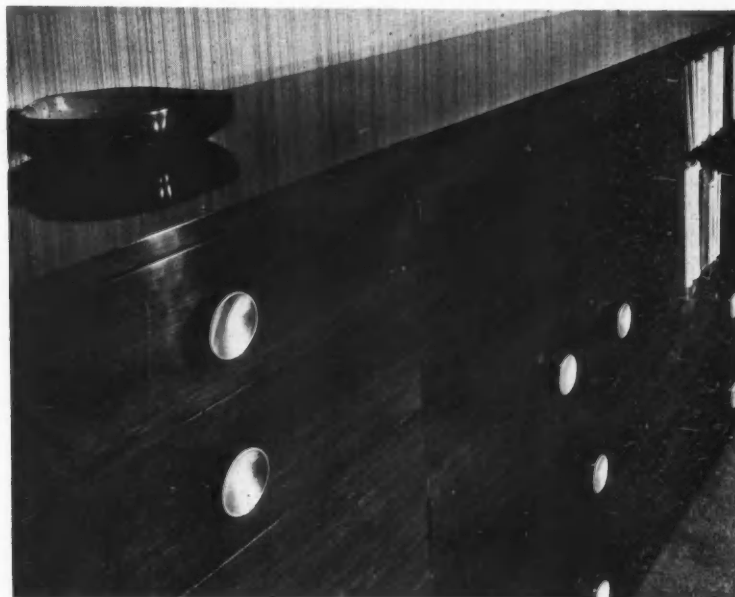
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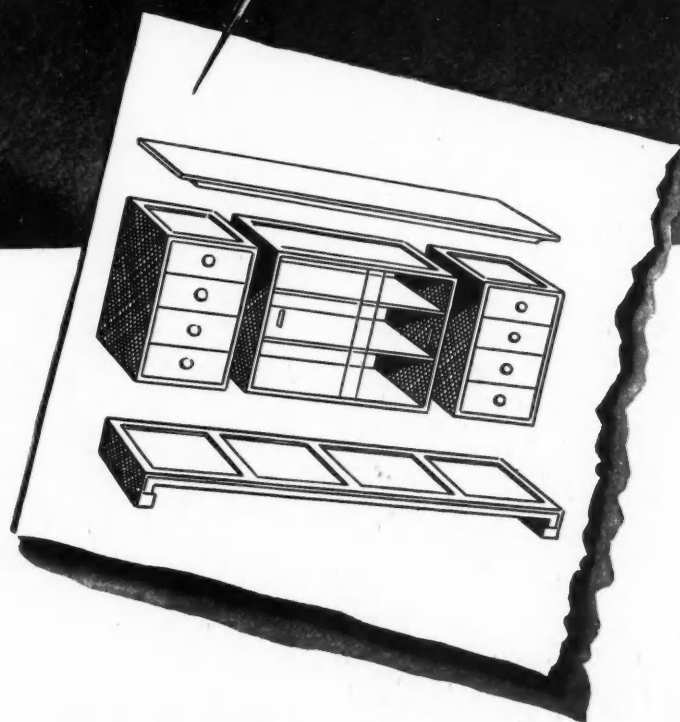
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PHOTOGRAPHED ABOVE, handsome combination buffet in black lacquer composed, as shown in insert, of two cabinets, two glass shelf units, top and base.

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# notes

## IN PASSING

THE PRIVATE CITIZEN IS facing a bewildering crisis that has very little to do with his courage or his interest in the chaos into which the world has been plunged. On the one hand he is asked to fight the most barbarous war in history, and on the other to manage, somehow, to win a desperate battle for his own economic existence. There has been too much talk about his being apathetic and unmoved by the terrors of these times. The truth is that he has very probably been stunned by a blow that has driven him to the edge of breakdown and engulfed him in a horrible feeling of frustration and impotence in the midst of what seems to be a disorganized plague of world madness.

At first he was allowed to indulge the bright (and sometimes disastrous) spirit of hope, which was later dashed insultingly in his face when it was decided that a too complete faith in the strength and might of his country had made him complacent. His emotional reactions were then carefully studied and cataloged and card indexed so that he could be played upon like a musical instrument. When his only reaction was helpless confusion he was beset and beaten and bullied by blasts from newspapers and radios. Frightened out of his wits by a barrage of "this-war-can-be-lost" pronouncements from the very people whose responsibility it was to see that such a possibility should never exist, he has been pushed and jostled and shouted at, prayed over and whipped into panic until his world has become a nightmare of frustration. Most of all, he has been lectured on the stern necessity of sacrifice. He has been told that he must *give* and *fight* and *bleed*. But it hasn't occurred to anyone to find out that that is exactly what he has wanted to do from the very beginning—that more than anything in the world he wants to fight for, and win for, the American Dream that has never quite been realized; that has never quite been lost, that has always been on the horizon of his country's future. He has been told that there is to be no more "business as usual" in the same breath that orders and adjusts his standards of living in terms of business as it always has been.

There is no longer a shred of evidence to support the idea that this war can be fought and won on a part-time basis. We are faced at last with the bitter truth that there is to be no cut-rate price on victory. It has always seemed horrible and tragic that we are warned that the cost will be staggering in blood and treasure; as though we were a nation of misers counting out the pennies, one for every drop of life, with life and money evenly balanced, evenly regarded—one held against the other as though treasure could be a measurement of the hope of freedom.

We are either fighting for human liberty or we are fighting to maintain the structure of a house that has long since ceased to be a fit dwelling place for the spirit of modern man. If it is true that the four freedoms are to be the motivating force behind our struggle, if the things Vice President Wallace said are to be the objective of the peace we are suffering to achieve, then there is no longer any point in denying that there is some deep internal cleansing to be done . . . and a recognition of obligation to be achieved: obligation to ourselves, to our countrymen, and all of the people in all of the world.

A Seventeenth Century cleric had his work picked over for the title of a recently successful book, but the quotation from which that title was taken remains one of the greatest and most profound utterances ever made by one man in stating a truth for every man:

"No man is an *Iland*, intire of it selfe; every man is a peece of the *Continent*, a part of the *maine*; if a Clod bee washed away by the *Sea*, *Europe* is the lesse, as well as if a *Promontorie* were, as well as if a *Mannor* of thy friends or of *thine owne* were; any man's death diminishes me, because I am involved in Mankinde: And therefore never send to know for whom the bell tolls; it tolls for thee."—JOHN DONNE.

# the third front

By Hilda Lovell

THE THIRD FRONT IS SAID to be unarmed: until recent months this was true, for the saboteur, the guerrilla, the radio transmitter, the underground editor, or even the man in the street seemed to have no weapons properly his own. On the other hand, the Nazi seemed to have the whole armory of mechanized war at his disposal.

In Czechoslovakia, where they like to put things clearly, they summed up the situation by telling this simple story: One day God sent St. Peter to find out what was going on amongst mortals. Peter worked diligently a whole day on earth and told God on his return, "I have been to Germany. There I saw masses of soldiers, column on column of tanks, guns and planes all prepared in order to murder people of other nations with a maximum of thoroughness and efficiency. Yet every German swears that all Germany wants is peace and no more wars. Then God thought awhile and said, "How strange this is to have so many soldiers, to make so many guns and tanks, yet to swear they want no war . . . Go, Peter, see what is happening in the Protectorate of Bohemia-Moravia."

Next day St. Peter returned from his mission in a state of great excitement. "Now, what can you make of this: I saw no Czech soldiers, the Czechs have no guns, no tanks, no airplanes, but every single one I talked to said they were all for war, and they were certain they would win."

For a long time it seemed that the ammunition of the Yugoslavs who remained to fight in the mountains consisted mainly of what they were able to lift from German and Italian expeditions against them, but a year after their modest beginning we hear of them using bombing planes and machine guns and of supplies reaching them by way of submarines.

That open and coordinated resistance to the Nazis is today carried on and actually increasing in importance is largely due to the inspired leadership and severe military training of General Draja Mihailovitch. Whatever one's opinion may be of the actual weight of his efforts in the general conflict, he is in the eyes of the world the symbol of Europe's refusal to acquiesce to Nazi rule in spite of German military conquest. The effect of Mihailovitch's long defiance on the Slav world may be difficult to calculate. But the fact remains that at the moment Slav unity in the Balkans seemed at its lowest ebb, this man arose and by sheer fighting courage has been the inspiration of a guerrilla warfare that defies the efforts of all Axis punitive ex-

peditions, and succeeds in making a laughing stock on occasion of the most barbarous enemy tackled on this ground since the Turkish wars.

Draja Mihailovitch has not only carried on the tradition of the Serb fighter, but he has also maintained the flame of liberty on the outposts of darkened Europe where the brutalities of mechanized warfare and the German blood and iron tradition in its full Nazi expression have had free play.

There is a tendency to play up outstanding personalities in European tragedy: public imagination was stirred by Heydrich, Der Henker, and the civilized world applauded the Shakespearean epitaph, "The bloody dog is dead." But remember that Heydrich is no monstrous exception. At Kiev and other Ukrainian cities 35,000 Jews were slaughtered for the death of two German soldiers, 400 Lithuanians and Poles were shot—the proportion of hostages being even higher than in France. The cynical crimes against justice, the premeditated massacres are the constants, the characteristics of the German régime which would have the world as its territory.

The men who fight with Mihailovitch have no illusions on this score. They know that a Heydrich is cited as a shining example in the Nazihierarchy: were not the special virtues of Heydrich extolled by a man no less eminent than Himmler? They know that Lidice was a township, but there were 4,600 civilians in the Serbian town of Kragujevac, there were 6,000 in Kraljevo, 4,000 at Milanovich—machine-gunned in cold blood by German punitive expeditions.

The men fighting in the mountains have no illusions. They are beyond propaganda, beyond threats—they have seen with their own eyes, felt with their own hearts, and they know better than most that life is worth nothing and the life of their families is worth nothing without freedom.

Mihailovitch began his soldierly career at fifteen, when he entered Belgrade Military Academy. Now, at 48, he is General Marshal, Minister of War by appointment from King Peter. As a young man he left the academy to fight and won the highest decoration for bravery. After the initial fighting of the first Balkan War, Mihailovitch returned to the Serbe Military Academy and won further distinction during the first World War. Always noted for his independence and high spirit, he was no yes man or careerist, but set out deliberately to criticize everything he disapproved of in the way of (continued on page 46)





LILIAN SWANN SAARINEN—"THE WATER HOLE," CLAY SCULPTURE FOR A BAR. THE FINAL PIECE TO BE 4x5 FEET; RED AND BROWN ANIMALS WITH ALUMINUM, SHEET STEEL, OR MIRROR "WATER"

# Lilian Swann



Red glaze and silver clay.  
Silver claws and faces.  
3 1/2 feet high.

← 3 toad slots

She is not just a dream -  
but a bunch of nature forms,  
+ in real life she lives in the  
trees + therefore has to look  
like them in order to be safe.  
She hangs from them upside  
down which doesn't make  
any difference because she  
looks the same upside down  
or right side up. This one is  
reaching up in relation to a tree  
only I just left the tree out.

I put the baby on her leg instead of on a tree.  
Anyway she + the baby + the tree are all one;  
all defy gravity, + might just as well be a cactus  
or a flame or whatever you would like of them.  
They are clay, + clay goes up too if you let it do  
anything besides sit in the ground. Turning  
corners in clay is a construction hurdle, + that's  
where I come in!

When clay is taken out of the ground to make sculpture with—it is clumpy wettish roundish—a lazy victim of gravity.

There are many ways for a sculptor to take control, all of them have one prime requirement—the sculpture must be hollow in order to get fired and glazed. It can be made solid, then cast, and clay be poured into a mold; it can be made solid and hollowed out before it dries, or it can be thrown the way a potter makes a bowl on the wheel. I believe that clay should not be used as a means to an end, but as an end in itself.

The simplest way is the most direct, and the most direct way to capitalize on the natural beauty and strength of clay is to build it up hollow.

When I start to build up hollow this is what I tell myself: Force the clay to be straight-lined, straight-lined wake it up and pull it out of that pyramid shape it takes into—beware of ending up with a Fat Chocobud of mud. Once it is dominated, clay enjoys growing upwards in simple cylindrical tubes, and cylinders or cellular divisions are the (continued on last page)



Reliefs for Post Office in Bloomfield, Indiana. A farming center of 3,000 people. Nine square feet, made of native Bloomfield clay.



# W. Saareinen

CLAY SCULPTURE



make sculpture  
—a lazy  
control, the sculpture  
glazed. It is  
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and strength

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straight-lined  
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njoys grow  
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on last page



"Mowgli and Bagheera," 4 1/2 feet high. One of the pieces done for Southwest School, Winnetka, Illinois

"Mowgli and Bagheera" during construction.



Photographs by James Packard

## The Author and Playwright in the Soviet Union

By Lars Moen

TO THE AUTHOR AND PLAYWRIGHT, the Soviet Union is in some respects the sort of place writers dream of going when they die. As a class, they are better off financially than any other group in the Russian scheme of things, and they enjoy a prestige scarcely to be reached by writers in any other country.

It is a fortunate thing for Soviet writers that the leaders of the present regime are men with a deep respect for classical and contemporary literature. Stalin is not a deeply cultured man in the traditional sense of the word, but he has a profound respect for culture—and that fact has set the keynote for contemporary Russian civilization. You might get away with calling a Russian of today a thief or a liar—but if you call him uncultured, you will have to fight.

The really basic factor in the prosperity of Soviet literature, however, is the training of tens of millions of illiterate men and women to read and write. These almost countless millions, who in the past could not even recognize a piece of money save by the size and color, have suddenly had a new world opened up to them, and their hunger for literature is unlimited. I had a next door neighbor in Moscow, an old lady aged 108, who had learned to read and write only five years before. All day long she sat in the kitchen, stirring the soup with one hand and with the other holding a volume of Tolstoi, Dostoyevsky, Hugo, or Dickens, racing against time to absorb before it was too late the world of literature which had been closed to her for a century.

The only limitation on the quantity of printed matter that could be sold was the inability of the Soviet paper-making industry to overtake the constantly growing market. At the time I went to Russia, in 1932, it was a common sight to see a queue of fifty, a hundred, or even more persons standing in line in the hope of getting a daily paper. Subscriptions were on a priorities basis and nearly impossible to get. By the time I left, that situation had eased up, so that you could buy a paper without much trouble, provided that you didn't wait too long until after it had appeared on the streets.

There are only two major dailies, *Pravda* and *Izvestia*. These are made up in Moscow, matrices are flown by special planes to key points throughout the Soviet Union where copies are printed for local distribution. Since there is only one morning paper, and only one evening paper, there is no worry about scoops, and they can adopt a much more leisurely policy than is customary in Western Journalism, with a great deal of feature material such as we should expect to find in a magazine rather than a newspaper.

In addition, there are smaller but important papers published by the various key industries, the army, the navy, and the like. A major function of the press is criticism of bureaucracy and inefficiency, wherever they may be found in government agencies or business organizations, and the newspapers maintain special flying squads whose sole purpose it is to dig up and publicize such cases. I wrote a great deal of such criticism myself, after I had convinced myself that it really was not only permitted but sought after, and there were occasions when articles by myself appeared in *Pravda* violently attacking the management of the motion picture industry for which I was working—and far from inviting disciplinary measures against me, these articles greatly increased my prestige in the industry, so long as they were based on something more than (continued on page 46)



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Main entrance  
and vestibule of the  
new medical building  
designed by  
J. R. Davidson.  
Glass enclosure with  
steel frame  
painted green.  
Door in stainless steel  
Exterior wall of  
ceramic veneer in buff  
with blue-green  
overlay and  
dark brown  
spots. The floor is  
dark brown-black  
terrazzo with  
design in white  
metal divider strips.

# small medical building

FOR DR. B. S. FEINGOLD,

DR. J. M. HARRIS,

AND ASSOCIATES

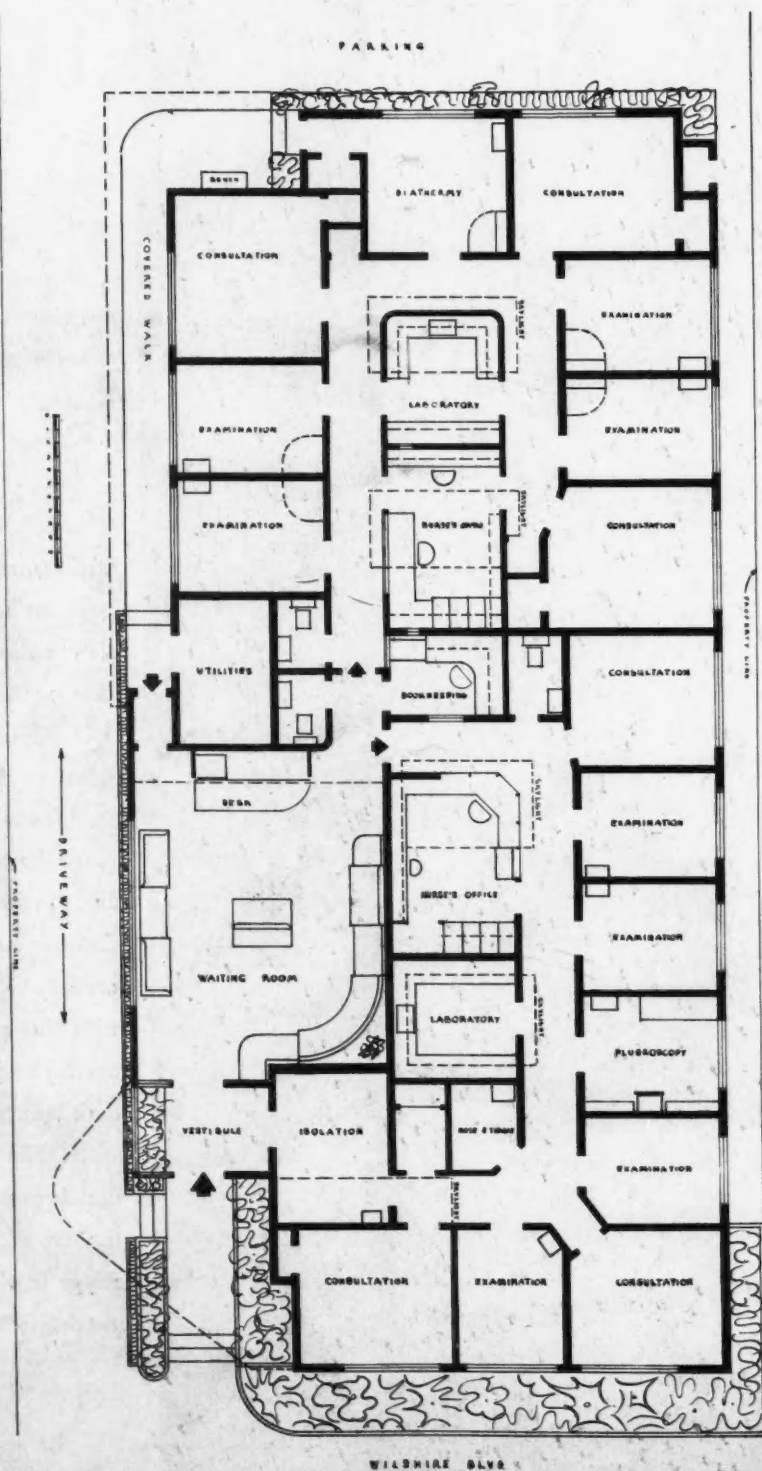
LOCATION

LOS ANGELES

CALIFORNIA

DESIGNER

J. R. DAVIDSON



This medical building was especially designed for the individual purposes of two groups of doctors. It was built on narrow property including a driveway to the parking space in the rear.

A communal waiting room—including bookkeeping and utility—connects to the two extensive suites. Each suite is comprised of a number of consultation and examination rooms grouped around the nurses' office and laboratory. These two pairs of rooms—nurses' office and laboratory—are by convenient planning located in the center of the building and receive natural light through large skylights. These openings extend over the corridors and give ample daylight to every part of the building.

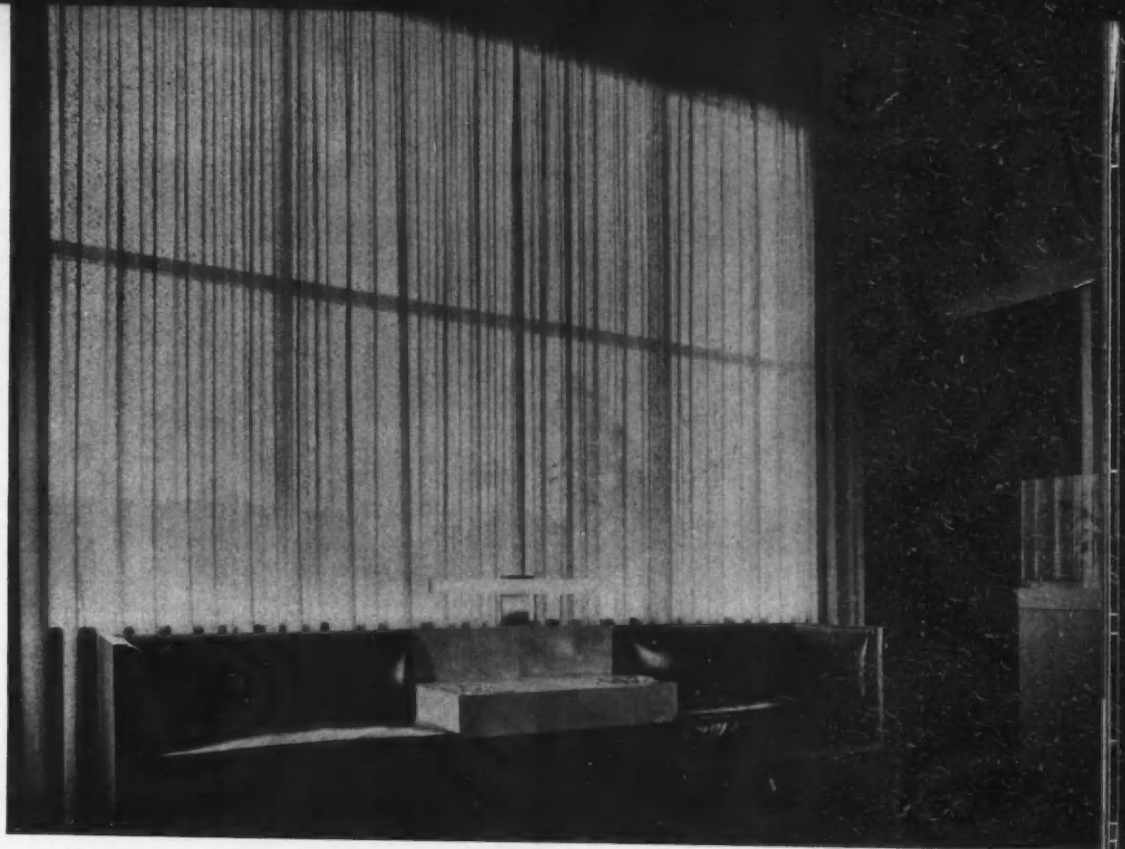
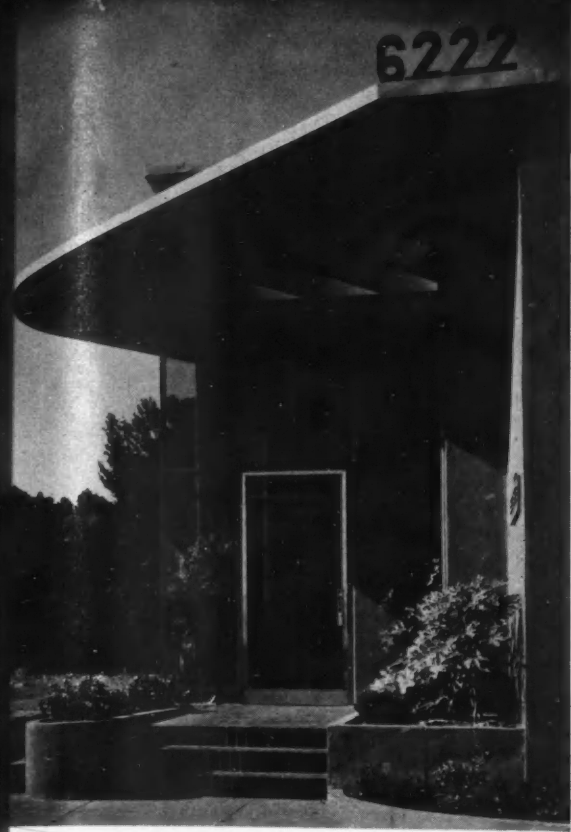
Since the building is located on a noisy main thoroughfare, the windows do not open for ventilation but are stationary and double glazed in order to eliminate noise, heat, cold, and gas fumes from automobiles. Ventilation is entirely by mechanical control.

To give added feeling of space all rooms are in light color with no prominent contrast and the floor coverings are uniform throughout. The electric lighting, with the exception of examination rooms, is indirect.

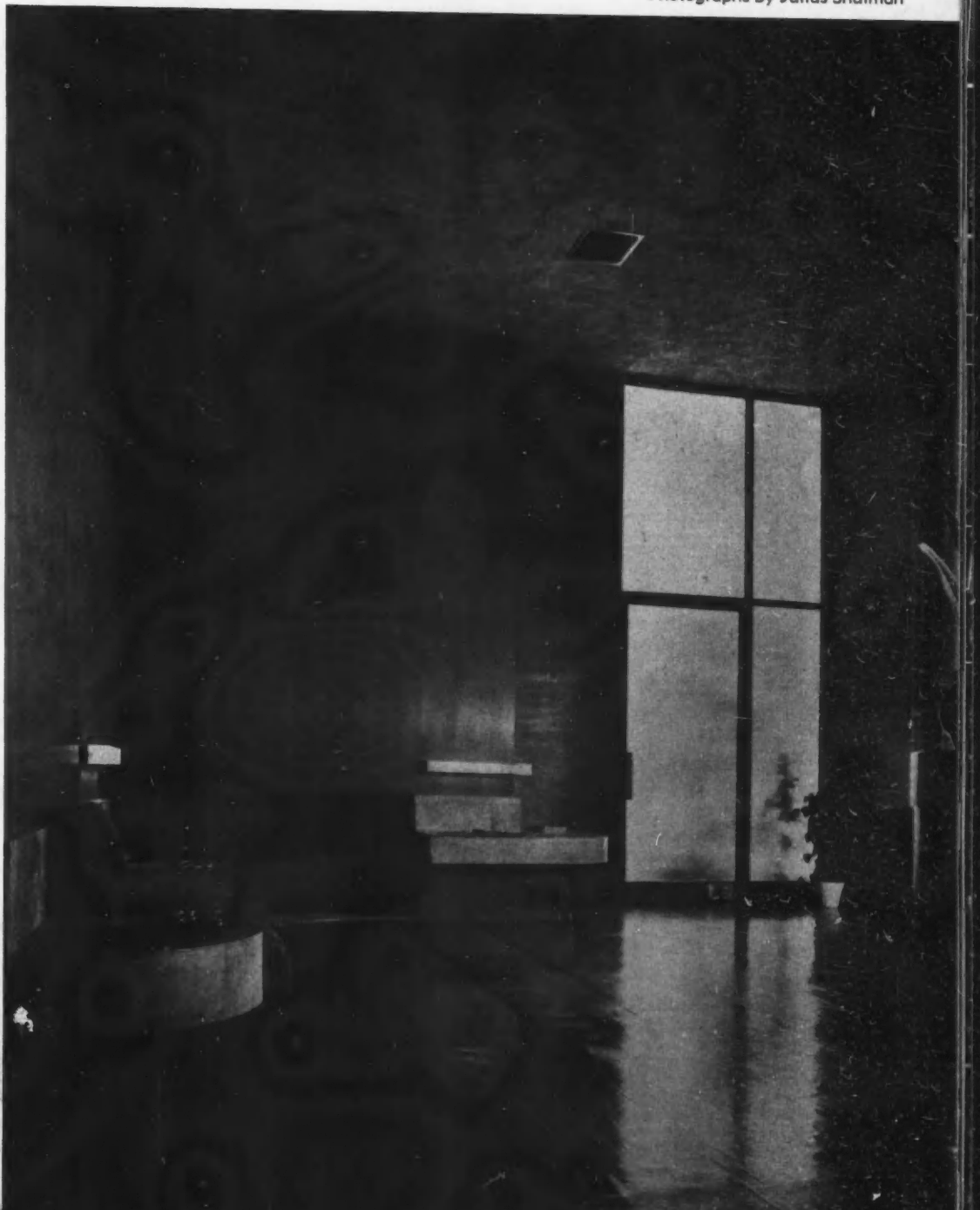
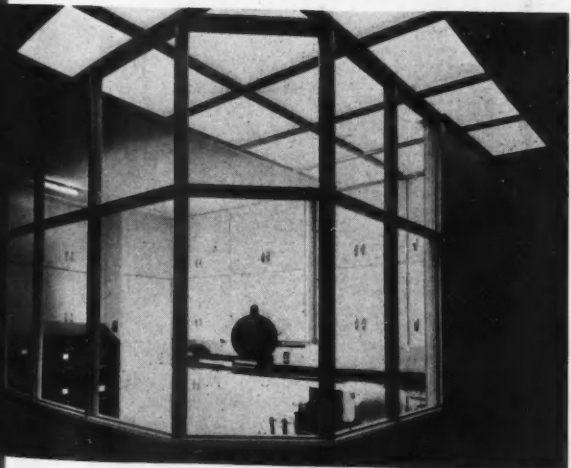
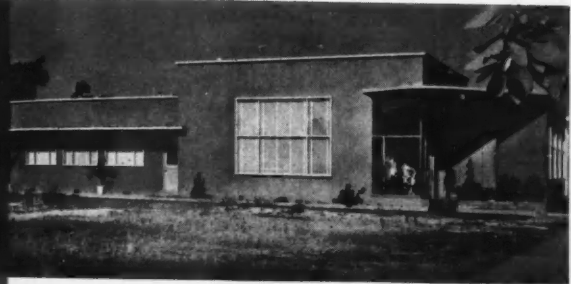
An atmosphere of restful cheerfulness and professional dignity prevails throughout the entire interior of the building.

Opposite page, top right: Waiting room window with Crown handwoven curtains in natural, gray, and coral. Settees with oak frames and coverings of blue-green leather. Table of "rawhide" in natural white-beige. Lower right: Looking toward entrance. Walls laminated oak paneling slightly stained gray and ceilings of light coral Acousti-pulp. Seats upholstered in green and brown handwoven fabric. Tables covered with "rawhide" natural color.





Photographs by Julius Shulman

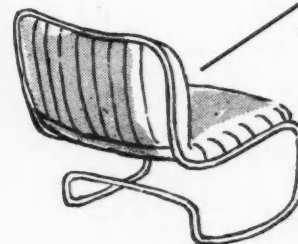
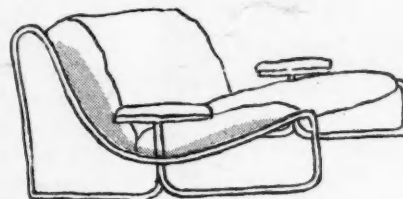
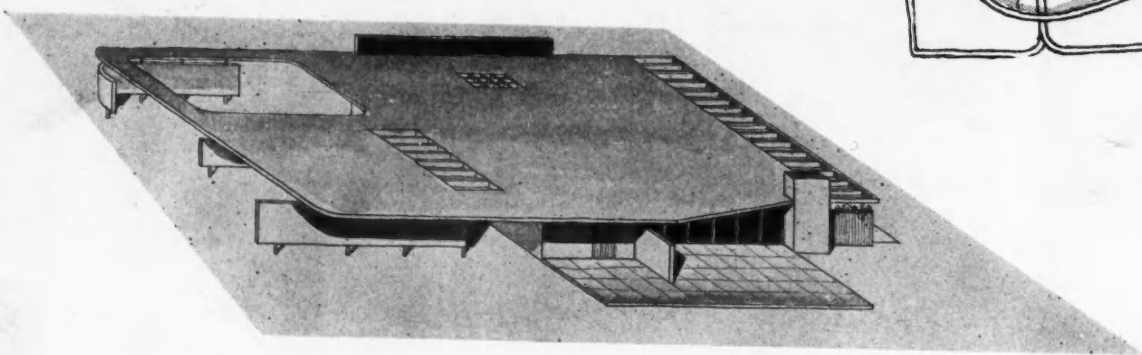
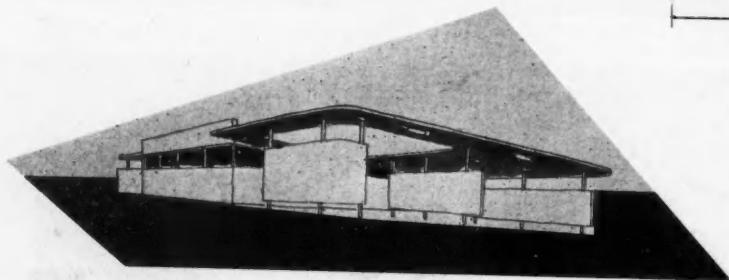
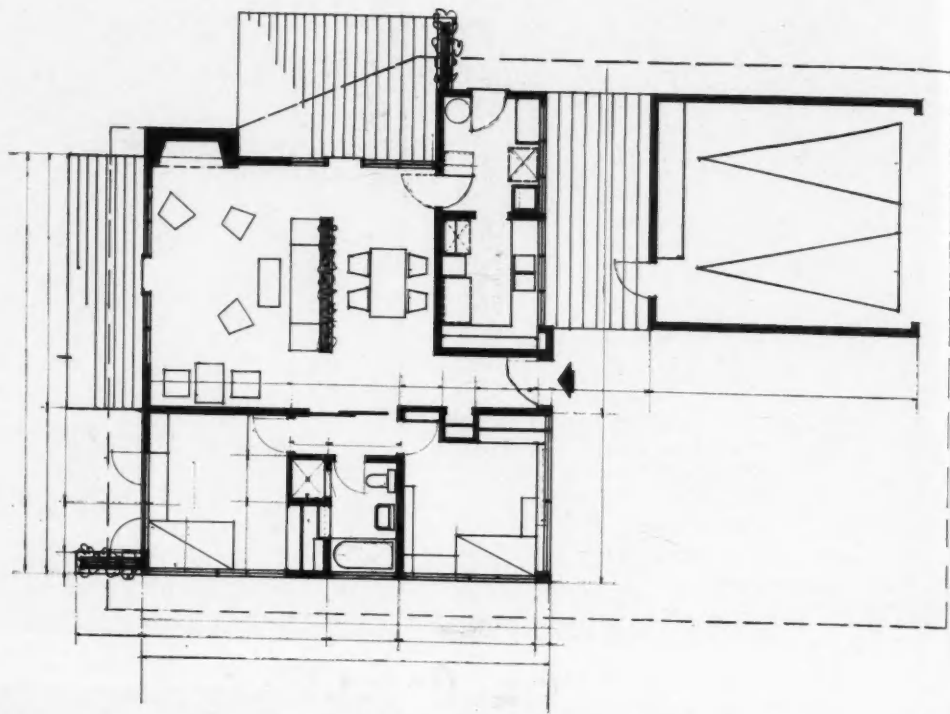


**EXPERIMENTAL HOUSE**

**DESIGNED BY PAUL LASZLO**

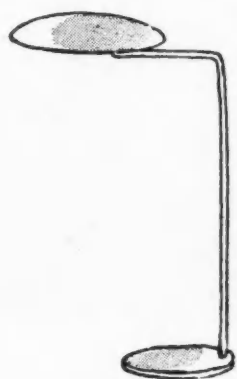
**BEVERLY HILLS**

**CALIFORNIA**



**project for a small house**





alhouse

This permanent home for a defense worker, planned as an experiment, will be built partially of prefabricated units of plywood and redwood. The house is one answer to the problem of designing a home that is not merely roof, walls, and openings—it is an intelligent use of small living areas for workers' families. The living room and dining room are combined with space carefully arranged for outdoor activities. A children's play yard can be supervised from the kitchen window. There are two bedrooms with a bath between. The partition dividing the living room and dining room reaches only partially to the ceiling with a flower box built in along the top. The partition also contains built-in book shelves, radio and serves as the back of the couch.

The cost of the building, including furnishings, will be, assuming a production of ten houses, without lot and without landscaping, \$5,450.

House and furnishings both designed by Paul Laszlo.

"The Headquarters Building, Los Angeles Chapter, American Red Cross, is unique in many respects. The building was designed to meet the requirements of volunteer and staff personnel responsible for conducting Red Cross services locally. This is the only Red Cross Chapter House in the United States which was planned and built with the peculiar needs of the Red Cross fully in mind.

"The building is workable in every way. Each of the departments is grouped together in a section or wing of the building, with a reception space provided for each.

"The auditorium, with a seating capacity of 400 persons, is in constant use and meets a very well-demonstrated need. Classes in nutrition, first aid, and in the volunteer special services of the Red Cross are conducted in the auditorium and it is used for general meetings.

"The architectural pattern permits efficiency both from the standpoint of the general operation of Red Cross activities as well as from the standpoint of the individual departments concerned."—BOWEN MCCOY, MANAGER AMERICAN RED CROSS, LOS ANGELES CHAPTER.



Photographs by Julius Shulman

# building for the american



**OWNERS:**

The American Red Cross,  
Los Angeles Chapter

**LOCATION:**

Los Angeles, California

**ARCHITECT:**

Sumner Spaulding, F.A.I.A.

**GENERAL CONTRACTOR:**

P. J. Walker Company



■ The problem was to house a rapidly expanding organization with many branches necessitating a large number of small offices. The plan is so arranged that it is possible to reach any department from the main lobby without disturbing any other section of the building.

In general, the shape of the building is a long rectangle with a long central court which is interrupted only by the glass walls of the main lobby. The auditorium, on the east side of the building, can be divided into four classrooms by means of three enormous folding walls. The patios serve various purposes. They act as light courts and provide a pleasant place for workers to spend their lunch hours. Also they permit direct circulation to the rooms at the far ends of the building.

The foundation walls, basement, garage, and air-raid shelter are of reinforced concrete. The exterior walls are of 4x4-inch posts, 4½ feet apart, covered with plywood both inside and out. The windows fit between the posts and are arranged in horizontal banks of alternately sliding and fixed windows. All offices have one entire wall of windows. The main part of the building is completely "dry," that is, no plaster was used except on the basement ceilings. The floors throughout are gray mottled asphalt tile on a concrete slab. The wall surfaces inside and out are of plywood. The ceilings are finished with celotex to provide sound absorption and heat insulation.

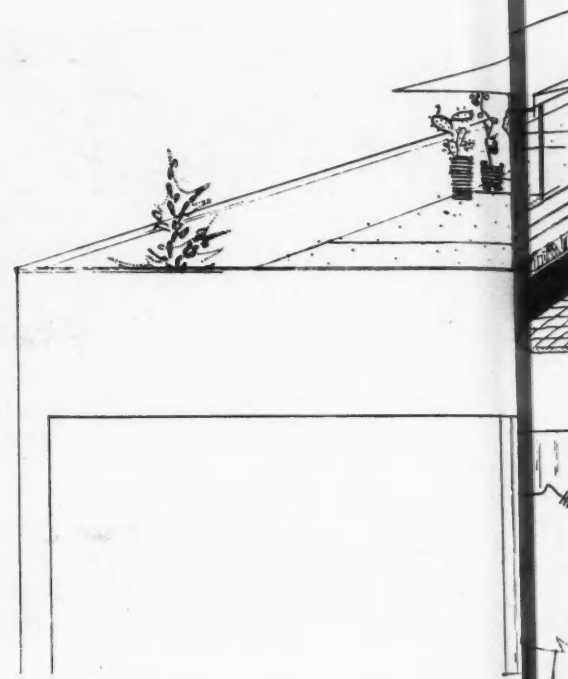
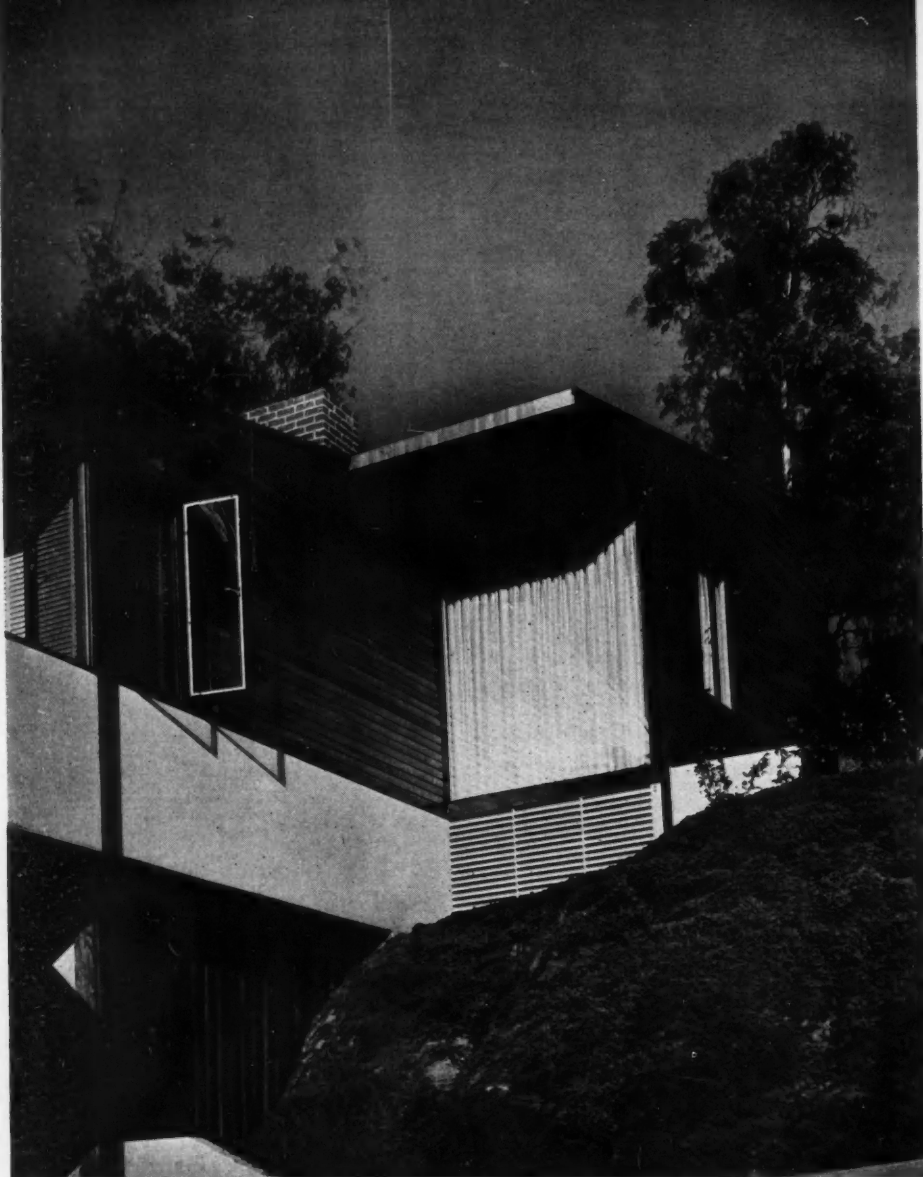
The exterior walls are painted gray-green to cut down glare. The interior walls are finished with a glaze of color similar to the exterior but showing the grain of the wood. The celotex ceilings are left natural. All doors, office desks, tables, and files are painted gun-metal gray. The signs and office numbers are made of white plastic letters and stand out in bold relief against the dark doors.

The new chairs were designed by Hendrik van Keppel and consist of black metal frames wound with white yachting cord. When it was not necessary to use existing furniture, new furniture such as desks and benches were built in. Red was introduced in the cushions on all built-in benches and in the formica top on the main information desk in the center of the lobby.

The main offices, lobby, and auditorium are illuminated by louvered lights recessed into the ceiling. These lights eliminate glare on the windows and throw light where it is needed, on work surfaces and floors, leaving the ceiling relatively dark. In all other parts of the building, including the corridors, fluorescent lights are used.

The design in general makes no attempt at the monumental but merely houses the Red Cross as simply and efficiently as possible, in keeping with the nature and spirit of the organization.

icated cross



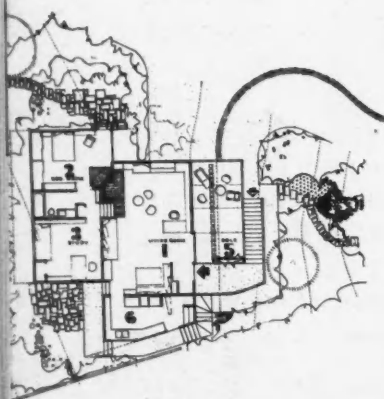
## M O D E R N R E D W

A steep slope with a rising background of old gumwood, a mountain view to the north-west, and a restful perspective to the plains and the sea in the south, made up the site. The house was designed on three levels in conformity with the hill and the simple roof drains towards the valley.

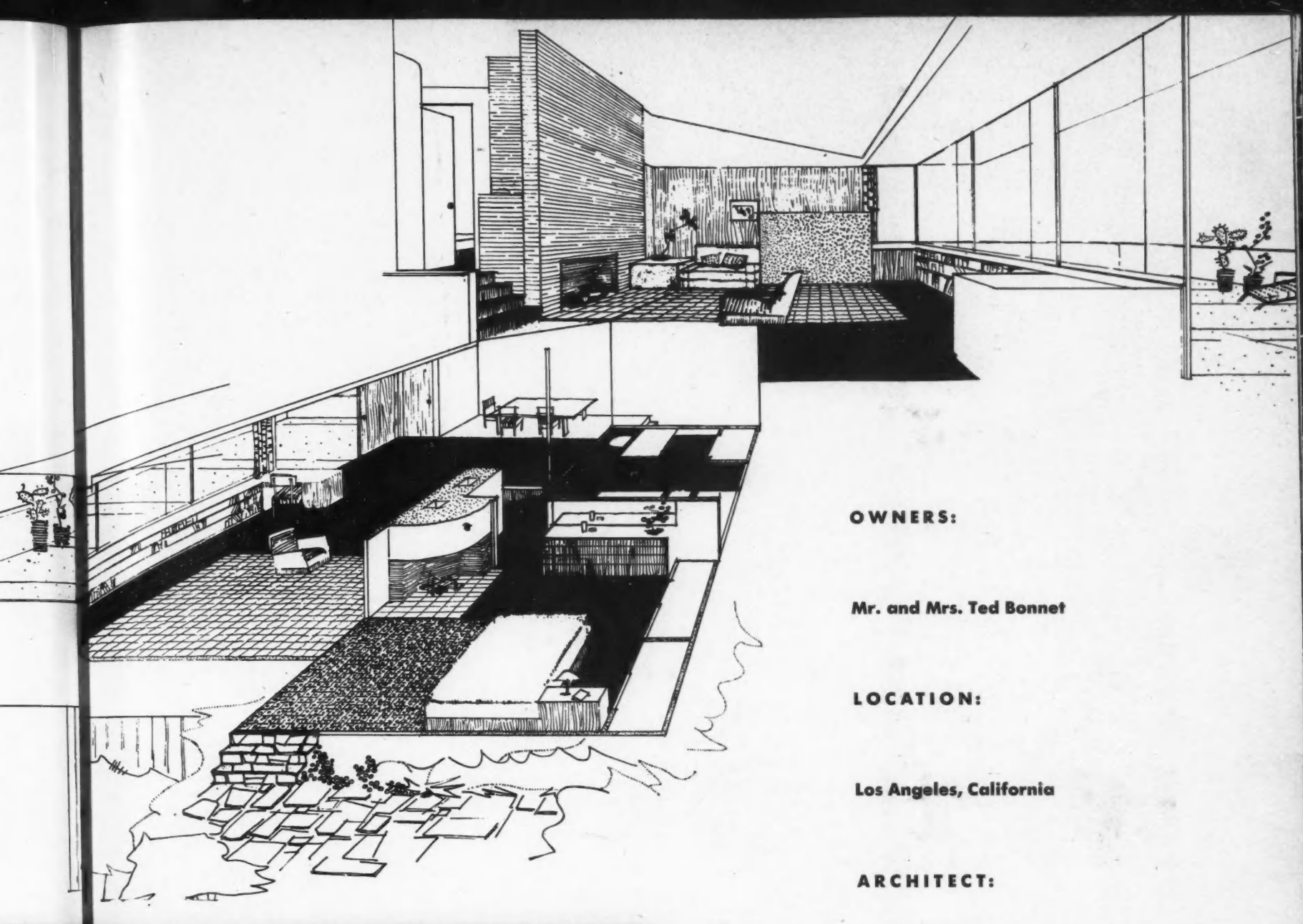
Living quarters extend into a wide flagstone paved northwesterly terrace through a large sliding door, the fenestration of which extends to the south front. The living room fireplace, without mantel, measures with its sheer brick masonry breastwall the full height of the room and there intersects the upward sloping ceiling. The private room wing is elevated several steps above living quarters and gains privacy thereby. The wish of the owners included a corner fireplace—back to back with main fireplace—adjoining the large mountain view window of the master bedroom, and further a secluded landscaped terrace toward the south.

The service wing is approached from the north and the service walk thus connects the main with the under story, not yet fully built out, but permitting the addition of detached living space and a bath. The kitchen widens from service entrance and storage closet to the working space between drainboard, stove, and main cupboard. It serves both living quarters and the shaded northeast patio.

The exterior is of redwood over a substructure of cement. Sash are steel; roof, metal coated, heat reflecting.







**OWNERS:**

**Mr. and Mrs. Ted Bonnet**

**LOCATION:**

**Los Angeles, California**

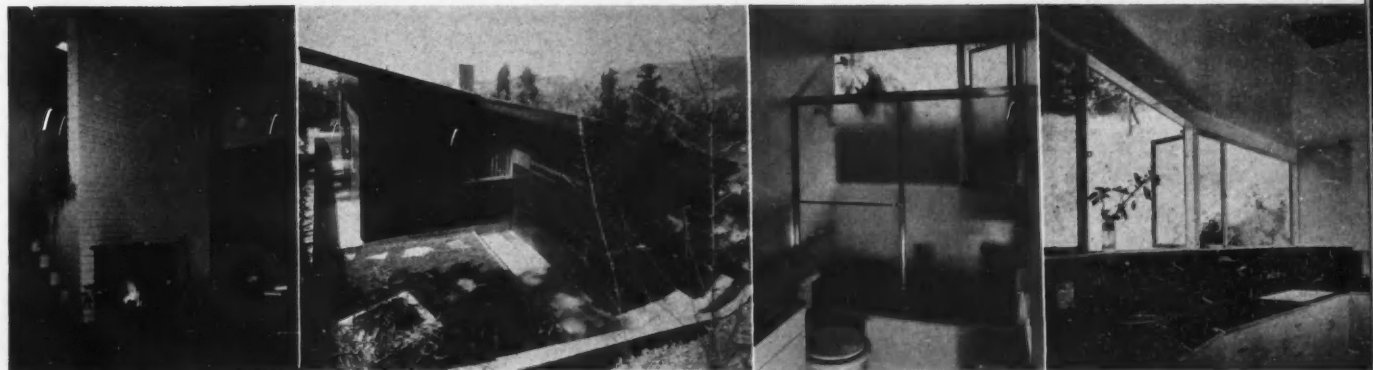
**ARCHITECT:**

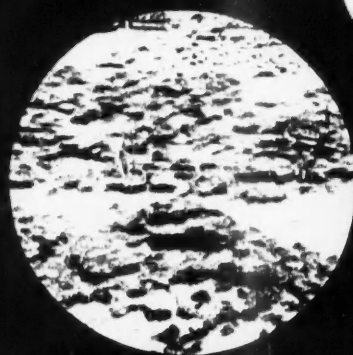
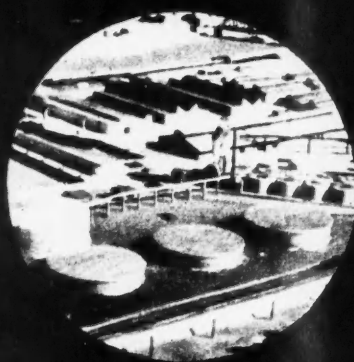
**Richard J. Neutra**

**W D H O U S E**



Photographs by Julius Shulman





## THE FINE ART OF DECEPTION

by Harper Goff

TO CALL CAMOUFLAGE A SCIENCE may be correct. But it is more than a science—it is an art, with a definite technique. It may properly be called *the architecture of concealment*. It is decidedly a tailor-made job—custom-built to the last detail.

There is no opportunity to employ mass production methods in the design. It is not like a ready-cut home or prefabricated fence that can be bought by the yard and installed according to a page of printed instructions and accomplish its mission equally well wherever or by whomever it is installed. It would be nice if the plant executive could phone his maintenance department and instruct them to order twenty thousand square feet of camouflage material and roll it over the factory like a carpet, thus neatly removing his plant from the landscape.

On the contrary, local conditions of the terrain—for instance, nearness to the seashore, with its change in actinic light—make it necessary for each job of camouflage to be given individual and specialized attention.

The camoufleur or designer is the man who formulates the scheme or manner in which each separate plant is to be obscured. In our opinion, he should be on the spot and familiar with the operations of the factory under transformation. He must understand the manner of living of the people in adjacent territories. He must see with his own eyes traffic problems and points of congestion, and should observe from the air the organic structure in the earth which weaves itself like a tapestry across the map.

Further, the camoufleur must be familiar with the type and construction of buildings surrounding the factory. In our work, we feel we must know what kind of foliage grows in the immediate area—when it is in full leaf—when the





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branches are naked — when the sun and fog and rain are most likely to bring about the critical condition of exaggerated visibility.

Clearly, all sections of the nation are not alike in soil, topography, and foliage. It is impractical for a designer, working in one city, to direct camouflage theory and procedure for defense plants in a variety of local scenery scattered from Seattle to Boston, and from Pensacola to San Diego.

Perhaps among the most important weapons of concealment architecture are color and texture. Use of special paints compounded for low visibility, plus nets, artificial and natural foliage, earth, and a vivid imagination, combine to render effective camouflage.

Contrary to prevalent opinion, it is not necessarily the camoufleur's function to hide or eliminate the factory from enemy eyes. One of his most important jobs is to confuse.

Because camouflage is a three-dimensional problem, it is almost universally studied by the means of a miniature. This necessity is dictated by the fact that sunlight and shadow are ever-changing and two-dimensional scheme does not solve this telltale factor.

I was recently commissioned to build a pair of hypothetical models, from which the photos appearing herewith were taken. These models were prepared for Premier Oil & Lead Works of California, developers of an infra-red, heat-deflecting camouflage paint, and show the scenes before and after a comprehensive camouflage design has been applied to a factory and its environs.

The center of interest is a large American factory, which we call the Greenhill Manufacturing Company, embodying all the buildings to be found in nearly every kind of industry.

(continued on page 45)

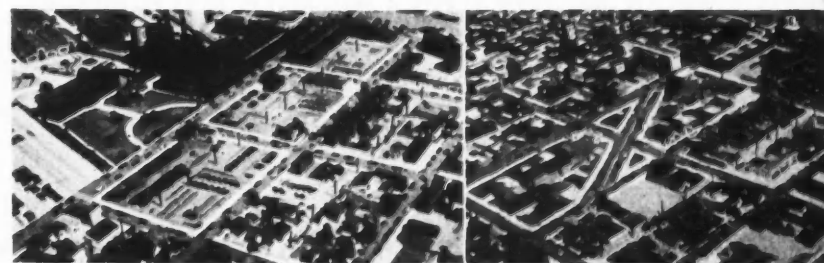


Before camouflage, paint camouflage, total camouflage, infra-red photograph—no camouflage, infra-red photograph—total camouflage.



Simulated night scenes, left to right: Industrial center without camouflage, total camouflage, infra-red photograph—total camouflage.

**CAMOUFLEURS ARE BUSILY AT WORK  
PUTTING FALSE WHISKERS ON THE  
INDUSTRIAL FACE OF THE NATION**



Before and after camouflage. Parking lot hidden under painted nets draped from eight-foot poles. Painted shapes accomplish other changes.



**Grosfeld House** again is staging an exhibition, open to the public, of ten rooms, newly decorated, that present furniture ideas in typical California setting. All furniture shown is from the Grosfeld workshops and skillfully designed by outstanding decorators and designers. Such names as Lorin Jackson, Ralph Van Hoorebeke (both Californians), Joseph Mullen and Virginia Conner conceived and supervised the construction of every piece. The rooms are assembled on a comprehensive scale to find favor with every preference. There is a dramatically contemporary dining room; a bedroom and living room of pieces inspired by 18th Century American cabinetwork; living rooms, dining room and bedroom in 18th Century English periods; a bedroom rich with the flavor of the deep South; a luxurious drawing room in the French manner that blends tradition with modern conceptions of good living. Every room is complete, due to the cooperation of Dillon-Wells, Inc., who supplied all the small accessories, many of them rare antiques. The exhibition will be open daily. Above is a dining room suite in bleached walnut, rawhide and Yucca wood. Below, left to right, are photographs showing an American Manor living room featuring a deep down-cushioned comfort; mahogany, leather, and satin in a living room; a table providing writing and work space for two in the American Manor living room, and a part of a contemporary living room in rich mahogany and Classic.

Photographs by Ralph Samuels



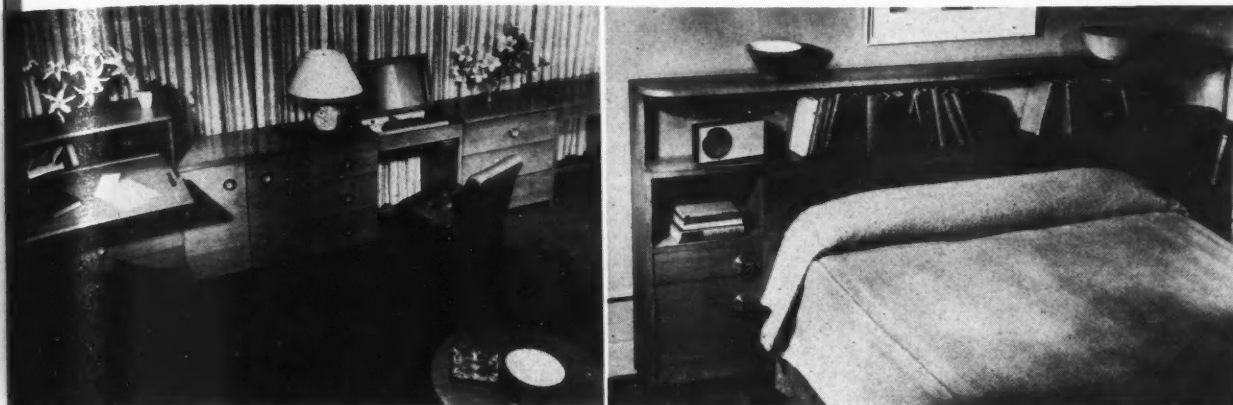
EXHIBITION OF INTERIORS



## B L U E   P R I N T   G R O U P



Photographs by Louis Werner



**Modern furniture** by Herman Miller has been brought to the West Coast by the Harold Herlihy Company of Los Angeles. The Blue Print Group, designed by Gilbert Rhode, is a line of contemporary furniture, completely simple and with no applied ornamentation. It offers many versatile arrangements for homes or apartments. The pieces all are of American walnut and are available in four finishes. There also are four styles of pulls—round metal as shown, round wood, round plastic, and long wood. In the photograph below the grouping displays how flat top desks can be arranged with low bookcases or open shelves to obtain built-in effects. Cases, shelves, and desk are 30 inches high. At the upper left is a grouping for use in a bedroom, although any of the pieces can be used in any other room. All pieces are 17 inches deep. Above in the center is a bookcase headboard for double or twin beds. This is a stock item and is 40 inches high. At the upper right is a new light-scaled grouping of chairs in a brick red textured cotton fabric. Breakfront is available as a bookcase as shown or for use as a desk. This line of furniture already is well known on the West Coast and the decision of the Harold Herlihy Company to open showrooms has met with great favor among decorators and others interested in contemporary furniture.





## VICTORY PARK HOUSING PROJECT

Compton, California

Sponsored by the Housing Authority of the  
City of Compton

ASSOCIATED ARCHITECTS: Adrian  
Wilson and Theodore Criley, Jr., Engi-  
neers for the National Housing Agency;  
Successor to the Federal Works Agency  
Division of Federal Public Housing.

MECHANICAL ENGINEER: R. S. Storms.

ELECTRICAL ENGINEER: Clayton T.  
Gibbs.

CIVIL AND STRUCTURAL ENGINEER:  
S. B. Barns

GENERAL CONTRACTOR: Myers Bros.





Photographs by Julius Shulman



The project, rapidly nearing completion in a vital industrial area, will provide housing for 500 war workers and their families. It is one of the best planned projects of its kind in California. Architecture is simple, lines pleasing, and construction sound. There are 174 buildings of four different types.

There will be 38 one and two story buildings, each containing one three-room apartment and three four-room apartments; 38 similar buildings but of different design; 62 one-story buildings, each containing two five-room apartments, and 36 one-story buildings, each containing two four-room apartments. Buildings are of wood frame construction with wood floors.

Interiors will be plaster and exteriors Hollywood stucco with a relief of vertical redwood batten siding. Roofs will be of red cedar shingles. The design combines service and front entrances permitting bedrooms and living rooms to have undisturbed openings onto private landscaped courts. These courts will give in turn to an open community field and play space.

The site is absolutely flat, but is made interesting and pleasant by a good adaption of the super-block idea. Fenestration is unusually good, windows being generously proportioned and efficiently grouped. Upstairs windows are high enough from the floor to permit furniture to go under them. The roofs have a wide and pleasing overhang.

(Technical data continued on page 41)

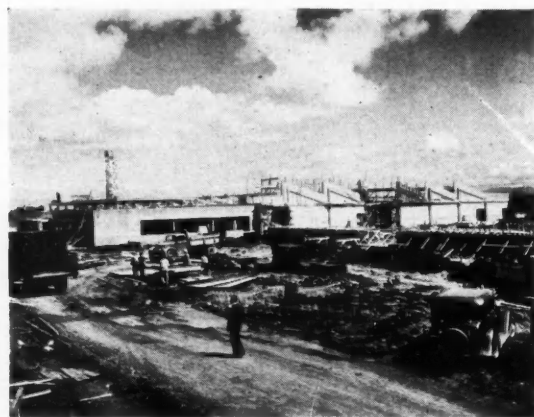
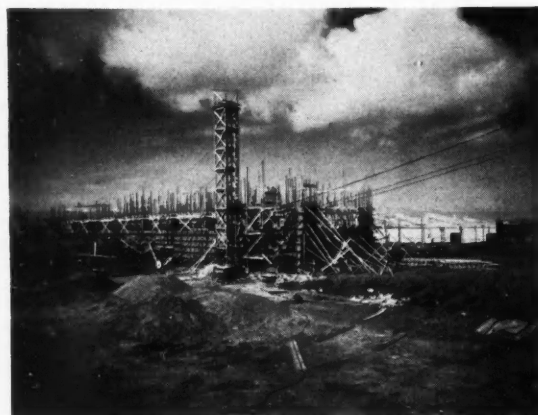
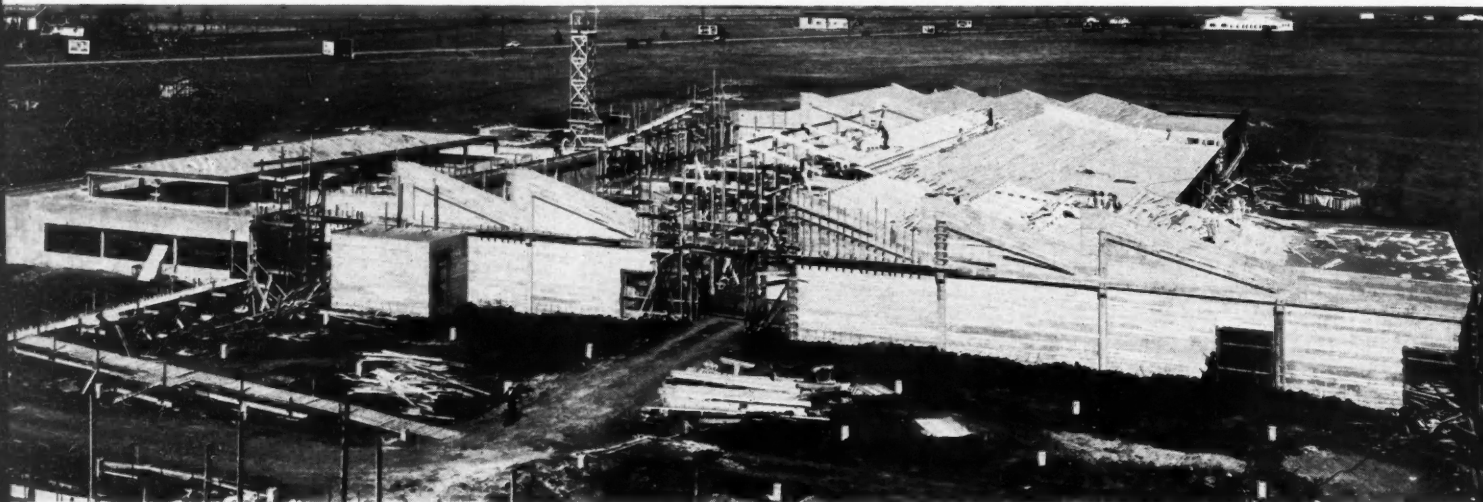
# INDUSTRIAL BUILDING

Redwood City, California

Owner: National Motor Bearing Company

Engineer: William H. Ellison

General Contractors: Barrett & Hilp



This is one of the most modern of the thousands of industrial plants which have been built in the West and throughout the nation to answer the need for expanded manufacturing facilities to further the war effort. Designed on sound principles and engineered to make possible the maximum in manufacturing performance, it incorporates the best in industrial construction to fill definite requirements.

The building was started in April and was completed well within a fast time schedule. It already is in production, supplying equipment needed by many of the most important manufacturing concerns now turning out motorized equipment for the armed forces. It is of concrete construction, and was built by a general contractor nationally known for its major concrete construction jobs.

Despite the vital nature of the plant, full attention was given to those details which make for the best in working conditions. A good example of this is the office of the chief executive of the company. It was desired to produce the full effect of the best wood finish available without the use of any more mouldings than were absolutely necessary.

A quartered walnut prefinished wood veneer manufactured by Marsh Wall Products was chosen, providing a pleasing grain and good lustre. This also made possible a full panel door in the same finish without any mouldings. Those mouldings which were necessary are of walnut and are small, not detracting from the general appearance of the room.

All doors and windows have a gracious character which stems from a well-blended architecturally correct treatment of an office room. The full soft tones of the wood, together with the acoustic-treated ceiling and indirect fluorescent lighting provide an atmosphere of quiet and dignity which are conducive to good work over long periods of time.

The building in general provides ample, well-ordered floor space, carefully



# PRODUCTS and PRACTICES

planned to permit an efficient flow of traffic and to permit production to go forward unhampered at top speed. Fenestration is good and every protection has been provided for workers should the area in which the plant is located become a theater of war.

With the exception of interior photographs, pictures shown here depict the building in the progress of erection. Completed exterior lines are simple and uncluttered, and the building is pleasing to look at. As an example of well-planned and well-constructed housing for war industry it is outstanding, not only in the West but in the nation.

## TECHNICAL DATA ON VICTORY PARK

continued from page 39

The general contractor on the project also is responsible for several other outstanding major war housing projects and considerable other government construction in the West. Subcontractors and materials used were chosen carefully to assure good construction within a rigid time limit. An example of this was the awarding of the contract for the complete electrical distribution system for the project, including the primary service, transformers, secondaries, and series street lighting systems, besides all wiring and the installation of fixtures in all buildings, to the Kuster-Wetzel Electric Company of Long Beach, California.

This company is one of the oldest and largest organizations of its kind in the Long Beach area, and has held its rating for more than 20 years. It was prominent in the rebuilding of Long Beach after the earthquake of 1933. It has erected all poles for the permanent overhead distribution system at Victory Park, and installed the temporary power distribution system on these poles at the time of grading for site development work with material it, fortunately, had on hand.

This provision of power to every part of the site before the erection of buildings commenced showed the foresight of the general contractor and expedited the work of all crafts using electric power tools. The branch circuits within the buildings are wire in the knob and tube system, which utilizes the minimum amount of metal possible. This is probably the first project of this size in this area so wired. The branch circuit protection consists of circuit breaker panels which are the latest and best method of circuit protection. Each apartment has provisions for its own meter, and it is likely that meters will be installed after the war.

All lighting fixtures in the project are Alabax porcelain equipment manufactured by Pass & Seymour and distributed in this territory by the J. G. Pomeroy Company of Los Angeles. They naturally conserve large quantities of metals. These are designed especially for such housing projects and are rugged and practically indestructible in rough usage. The electrical contractor kept well ahead of the lathing and plastering crews throughout the job.

Another good example of the careful selection of subcontractors and materials on the project was the awarding of the plastering contract to the C. F. Bolster Company, who used Hollywood stucco for both exteriors and interiors. This stucco is manufactured by Hollywood Stucco Products of North Hollywood, California, and a white concrete base stucco was used on the exteriors and a Keene cement base stucco was used for the interiors.

This is the same company which supplied all the stucco used on the Baldwin Village housing project built by the Baruch Corporation; the Rancho San Pedro housing project built by the Aetna Construction Company, and the U. S. Navy housing project at Long Beach, built by the Zoss Construction Company. It also

has supplied large quantities of stucco for use on government construction at Honolulu. It is one of the largest manufacturers of acoustic plaster on the West Coast.

The interior stucco used at Victory Park is durable, washable, and pleasing to the eye. It has a Keene cement base and is said to be superior in every respect to common hardwall stuccos now on the market. It combines decoration with plastering inasmuch as there is a wide variety of pastel and positive non-fading colors available.

Hollywood Stucco Products recently introduced Therm-Temp, a lightweight insulating plaster which combines insulation with plastering to produce permanent and inexpensive insulation against sound, heat, and cold. A test made by the Smith-Emery laboratories shows that Therm-Temp insulating plaster is the most insulative material of its type yet developed. It has a very low thermal conductivity (high insulating value) which compares closely with corkboard.

Following are others who were active on the project: Lumber, Patten-Blinn Lumber Company; plumbing, E. Willardson; plastering, C. F. Bolster Company; roofing, McCullough Roof Company; linoleum and window shades, Aetna Carpet Company; wood floors, Bud Blossom; finish hardware, Bennett-Montgomery; excavating, Sully-Miller; landscaping, Peterson Brothers; and water heaters, General Water Heater Corporation.

## CHALLENGE OF INCENDIARY WARFARE

Southern California, scene of the first air-raid action in the United States during the war, has produced the newest and most effective challenge to incendiary warfare. Already many industrial concerns, public and private buildings, home owners and the Army and Navy itself are welcoming a new scientific method of fighting the incendiary bomb. Recently a Los Angeles scientist, Dr. O. T. Hodnefield, discovered a new type of flameproofing liquid that not only will prevent treated materials from bursting into flame, but will actually control and confine the white-hot flames of the magnesium thermite incendiary bomb.

Here is the way to do it, whether you are protecting your own home or making provision for fire bomb protection in a hospital, an industrial plant or an office buildings. From 10 to 15 pounds of De-Oxo-Lin treated sawdust will control one incendiary bomb. To treat the sawdust, pour one gallon of De-Oxo-Lin for each four pounds of sawdust into a metal container. Then add the sawdust slowly, mixing it thoroughly with the liquid flame-proofer until the sawdust is completely saturated. Leave the sawdust in the mixing container (tightly covered) for 24 hours, then place it in tightly covered storage containers in strategic spots where it can easily be used in time of need.

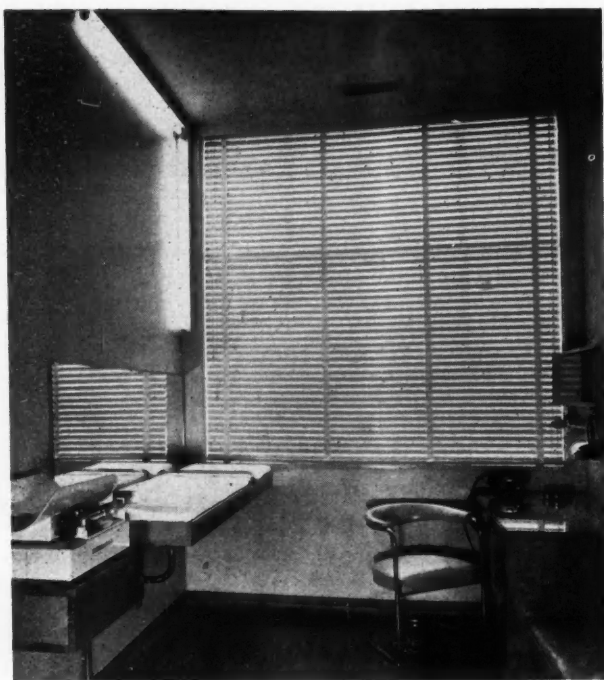
The De-Oxo-Lin treated sawdust has several important advantages over sand, though the method of controlling the bomb are very similar. If a thermite bomb is covered too thoroughly with sand, the gases generated by the burning magnesium cannot escape and an explosion is apt to occur. Whereas a pail of sand is too heavy to be moved by many women and children, a container of treated sawdust can be carried by anyone. Moisture in sand is also a hazard, while the chemically treated moist sawdust sets up a chemical reaction under heat that tends to smother the flame as well as preventing its spread.

If a bomb should strike, do not approach it for approximately a minute. Then approach it cautiously with a long handled shovel and a container of treated sawdust. Spread a layer of sawdust at least four inches thick adjacent to the bomb. Pat the sawdust down with the shovel; then place the bomb on the sawdust, using the long handled shovel. Cover the bomb with from three to four inches of sawdust. Build the pile up from the bottom and sides of the bomb, leaving a smaller amount directly on top to allow gases to escape. The bomb, being completely enveloped in the flame-proofed sawdust, can do no further damage.

## ACOUSTI-GUM ADHESIVE SPECIFIED

Acousti-gum Adhesive, manufactured by the Templar Oil Products Company, Inc., of Brooklyn, New York, was specified for use in applying the acoustic ceiling in the new Los Angeles Red Cross headquarters building designed by Sumner Spaulding, F. A. I. A., and erected by the P. J. Walker Company, general contractor.

This adhesive has been approved by leading manufacturers of acoustical tile and



ACOUSTIPULP ceilings in the new Medical Building, designed by J. R. Davidson, insure efficiency in sound absorption, fire resistance, and heat insulation.

The merits of ACOUSTIPULP plaster have been proved by its successful use in both governmental and private construction.

*Call or Write for Our Complete Engineering Service*

## H. J. KRUEPER CO.

535 South Clarence Street

Los Angeles, California

### LEATHER

... the leather used in the Medical Building designed by J. R. Davidson was supplied and installed by the

#### PACIFIC HIDE & LEATHER COMPANY

718 East Washington Blvd.  
Los Angeles, California

#### Specialists in Dim-out and Black-out Blinds

Manufacturers of California "Custom-Built Blinds" ... used on the Medical Building designed by J. R. Davidson.

#### CALIFORNIA VENETIAN BLIND COMPANY

686 North Robertson Boulevard  
Los Angeles, California

#### ACOUSTI-gum (Waterproof) ADHESIVE was used

by the P. J. Walker Company, as specified by Sumner Spaulding, F.A.I.A., for installing the acoustical ceilings in the new Red Cross building in Los Angeles ... because it is very plastic, remains elastic indefinitely without becoming brittle, does away with support or nailing through its adhesiveness. It is easily applied to tile —gets an immediate grip ...



Warehouse stocks in Los Angeles (825 East Fourth Street—MUTUAL 8061) and in San Francisco.

#### Templar Oil Products Co., Inc.



125 FIFTY-FIRST STREET  
BROOKLYN, NEW YORK

has been used widely in the West for acoustical installations in schools. Recently it has been specified for naval use, among other places at Mare Island. Currently it is in demand for various other types of government war construction, and it is readily available in quantities.

It was especially developed for installing acoustical tile, insulation board and tile and fibreboard of all types to metal, concrete, wood, and plaster surfaces. It is waterproof and is unaffected by extreme temperatures after it is set. The ceiling installation in the Red Cross building was unusual — done by R. W. Downer — and the specification of Acousti-gum Adhesive was significant.

Other concerns active on the project included the Atlas Cornice Works, J. P. Carroll (painting), B. V. Collins (marble), Deates Sash & Door Company, J. M. Feldman (light fixtures), Fry Electric Company, W. P. Fuller & Company (paints), Lohman Brothers (plumbing), Pioneer Roof Company, L. D. Reeder (asphalt tile and linoleum), Soule Steel Company, Summerbell Roof Structures, Union Hardware Company, and the George E. Ream Company (plywood).

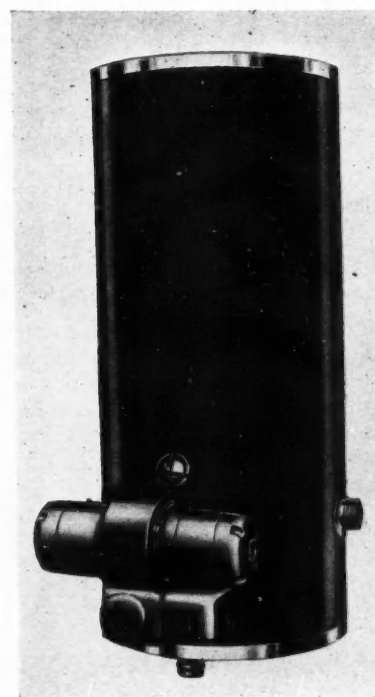
#### ACOUSTIPULP USED FOR MEDICAL BUILDING

One of the outstanding features of the medical building at 6222 Wilshire Boulevard, designed by J. R. Davidson, is the use made of Acoustipulp, which is a patented material which is highly efficient in absorbing sound. It is applied to the ceilings in the same manner as ordinary plaster and lends itself perfectly to the architectural design. Its acoustic value in a medical building is obvious. Acoustipulp is economical, its cost being comparable with that of ordinary painted plaster — it can be furnished in practically any color and the color is integrally mixed in the material. Acoustipulp-covered walls and ceilings are fire-resistant, vermin-proof, and sanitary. There can be no expansion, contraction or decay, and once applied it is as permanent as the wall itself. It has been widely used in a large number of theaters, auditoriums, churches, offices, broadcasting studios, hospitals, and schools in this and many other countries. The distributor is the H. J. Krueper Company, 535 South Clarence Street, Los Angeles.

#### PARKS ON VENTILATION SENSIBLY ENGINEERED

The definition of the word "sensibly" is "in a sensible manner with intelligence or good sense." This definition should apply to the design of a ventilating system at any time. It is especially true that it should apply under present conditions. As our war production program continues to take more and more of the vital materials such as steel, tin, and copper, it then becomes more and more necessary for the ventilation engineer to design ventilating systems in such a way as to conserve these vital materials and still get results.

I have been connected with the ventilating and heating industry for seventeen years. I have seen ventilating engineers design ventilating systems of all kinds. Some good and some bad. I am sure, however, that in the design of most of these systems the ventilating engineer designed them with an utter disregard for the original cost, the operating cost, or the maintenance cost. The prime factor



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#### HEATING EQUIPMENT

Factory Representatives

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Los Angeles, Calif.



responsible for the lack of economical design in these ventilating systems was due mostly to the fact that a great many of these systems were designed by manufacturers' representatives, who in a great many instances were not qualified to design a ventilating system, and in a great many other instances the manufacturer's representative worked for a company that made only certain kinds of equipment, and he of course quite obviously designed the system around the kind of equipment he sold.

Certain engineers insist that the only way a building can be properly ventilated is with an elaborate system of ducts, sometimes on both the supply and the exhaust. There are of course times when ducts are absolutely necessary, but in most cases they are not necessary and a good system of sensible ventilation would do the job equally as well. Sensible ventilation means using large propeller fans, placing them on the roof in penthouses or along an outside wall and then put openings in the outside wall close to the floor for fresh air supply. If the ventilating engineer would stop and analyze the problem at hand when he is called in to make recommendations for the ventilation of any building, he would realize that the only problem involved is to get air exhausted from the building and to have enough air come in to replace that exhausted, and I am sure that if he did analyze the problem he would find in most cases he could do the job without the use of vital materials.

Some engineers when they design a ventilating system always specify centrifugal blowers even though in a great many cases there is no static pressure whatsoever on the system. Centrifugal blowers, irrespective of whose make, require more watts per CFM than propeller fans. The centrifugal blower is more efficient against high pressures but the propeller fan is more efficient against low pressures. Therefore it is quite obvious that if you use centrifugal blowers where they are not necessary, then you use considerable more electrical current than necessary, and there again you waste something that is becoming more and more vital to our war production program. Some engineers in the design of their ventilating systems insist on using belted fans and blowers. This is certainly not good engineering because direct-connected fans and blowers would be much more economical from the standpoint of operating costs. Direct-connected fans and blowers eliminate the loss set up by the friction of belts, they eliminate the cost of replacement belts, they eliminate the man hours spent in the servicing of belted equipment, and last but not least, they eliminate the fire hazard that is always present where belted equipment is used.

Where belts are used on fans or blowers, then certainly by all the standards of safety there should be guards over the belts. Unfortunately, however, guards as a rule cover only the top and perhaps one side of the belts, and then in the event of fire from belts some of these burning belts are thrown all over the room. This actually happened on an installation here in Los Angeles a few weeks ago, but fortunately the room was of fireproof construction and therefore no damage resulted from these belts getting on fire. It seems to me then the smart and sensible thing for the ventilating engineer to do in the design of his ventilating system is to use direct-connected equipment because, if nothing else, belts are made of rubber or leather and there may come a time when even these are hard to get.

In practically all cases where belted equipment is used in a ventilating system, the systems are designed by companies who make only belted equipment, or else designed by engineers who insist that the reason they use belted equipment is so that they can change the belts and drives in the event they have made an error in calculating the pressure losses on the systems. I am of the opinion that this is entirely wrong because in the seventeen years I have been connected with the ventilating industry I can't recall a single case where the belts and drives had to be changed. Most engineers, I am sure, know how to figure pressure losses on a ventilating system at least close enough so that the changing of belts and drives become unnecessary. If they don't, however, then the only safe thing for them to do would be to put a motor on the fan or blower large enough to take care of the increased horsepower required when they increase the speed of the fan or blower. If they don't do this, then it would be necessary for them to change not only the belts and drives but the motor as well. Now, if they did put a large motor on and then it isn't necessary for them to change the speed because they had figured their static pressures correctly, then the fan or blower would continue to operate for many years using possibly two or three times as much electrical current as necessary, and this certainly isn't an economy in the saving of power.

On the ventilation of buildings, the ventilating engineer should, at least for the time being, design a system along the lines of sensible ventilating. Eliminate wherever possible vital materials such as sheet steel, tin, or copper. In other words, eliminate the elaborate system of duct design he has become so familiar with. Instead, install on the roof in penthouses or along the wall direct-connected propeller fans of the proper size and capacity to give a rapid air change in the building. If the fans are installed on the roof, the penthouses could, for the conservation of metal, be made of wood. On all these installations for the time being at least, eliminate automatic shutters. In front of all these fans installed on either the roof or on the wall, install blackout canopies. These act as a blackout medium and they eliminate the possibility of any light from the interior of the building projecting to the exterior of the building. Then along the outside wall of the building, close to the floor, install fresh air supply openings, and these should also have blackout canopies. You then have a complete ventilating system which would be simple in design, use very little if any of the vital materials so necessary in our war production program. The whole system could be installed without any interruption in normal plant production because all the work involved for the installation of a system like this would be done on the outside of the building. This system would act, for the present time, as a blackout ventilating system, then after the war is over, if the plant continues in peace-time production, the ventilating system would continue to operate as a general ventilating system as it had been doing all through the emergency period.



**HOLLYWOOD STUCCO WAS USED THROUGHOUT ON VICTORY PARK . . .** Again Hollywood Stucco was chosen for its superior qualities over all competition for a major war housing project—this time Victory Park at Compton, now being completed by Myers Bros., general contractors.

## Hollywood Stucco Products

Sterling B. Mackay, President

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NORTH HOLLYWOOD, CALIF.

### PAINTING

AMERICAN RED CROSS BUILDING

**J. P. CARROLL COMPANY**

PAINTING AND DECORATING CONTRACTORS

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The new building for the Los Angeles Chapter of the American Red Cross, designed by Sumner Spaulding, F.A.I.A., was built

by the

**P. J. WALKER COMPANY**

BUILDERS

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### WIRING FOR VICTORY PARK

This is another of the major war jobs which have been entrusted to us.

**FRY ELECTRIC COMPANY**

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Los Angeles

This idea is not new. As a matter of fact, similar installations have been engineered and installed for many years by some of our largest companies. With a sensible ventilating system you get the maximum amount of air with the minimum amount of horsepower, the minimum amount of installation cost, and the minimum amount of maintenance cost. Now compare this, if you will, with a ventilating system using centrifugal blowers and duct work scattered all over the building, using literally tons of vital material such as steel, tin, or copper, men working all over the plant interrupting the normal manufacturing routine, and I believe you will agree with the definition of the world sensibly.—C. E. PARKS, *Pacific Coast District Manager, ILG ELECTRIC VENTILATING COMPANY.*

#### PACIFIC-AIRMAX CORPORATION MERGES

Helen A. Hartfield, president of Pacific Gas Radiator Company, and R. C. Gross, president of Airmax Corporation, announce the merger of Airmax Corporation, San Diego, Calif., manufacturers of aircraft heating equipment, with Pacific Gas Radiator Company, Huntington Park, Calif., under the new firm name of Pacific-Airmax Corporation.

"The merger was effected primarily to facilitate and extend the participation of both of the merging organizations in the war effort," said Mrs. Hartfield, who continues as chairman and president of the corporation. "All Airmax products will now be manufactured in the long-established, fully equipped metal-working plant and foundry of the Pacific Gas Radiator Company of Huntington Park, Calif. General offices of the Pacific-Airmax Corporation will be located in Huntington Park. General offices of the corporation will be located at the Huntington Park plant. The arrangement makes it possible to enlarge and speed the production of the essential airplane heating and comfortizing equipment developed by the Airmax Corporation and will, at the same time, speed the war work already under contract at the Pacific Gas Radiator Company."

Established more than 29 years ago for the manufacture of residential, commercial, and industrial gas heating and ventilating equipment, the Pacific Gas Radiator plant is ideally suited to the manufacture of Airmax products. R. C. Gross, president of Airmax Corporation, has been appointed vice president and general manager of Pacific-Airmax Corporation, and A. A. Arnheim, also of Airmax, will be chief engineer.

By uniting the executive and technical personnel of both companies, the new organization is fully staffed for the important war effort in which it is now engaged, as well as planning for the resumption of normal manufacturing after victory is won. Like most other manufacturing plants, the company is now entirely in war work, but is not overlooking the fact that Pacific Gas heating equipment will again take its place in the heating and ventilating field. As a matter of fact, plans are already under way for complete redesigning and improvement of the entire line of Pacific residential, commercial, and industrial gas heating equipment for peace-time uses and the addition of new products. Officers of Pacific-Airmax Corporation include: Helen A. Hartfield, president; R. C. Gross, vice president and general manager; Helen C. Wilke, secretary and treasurer; L. M. Hull, sales manager; A. A. Arnheim, chief engineer; E. M. Rahm, work manager; and J. B. Marchand, purchasing agent.

#### NEW YOUNG COOLING MACHINE

The Young Radiator Company of Racine, Wisconsin, has developed a cooling machine far exceeding in physical size and capacity any standard Young product hitherto available for internal combustion engines and compressor cooling or process plants. The new Young Quad Atmospheric Cooling Unit resembles in its general appearance a tower extending into the air some 14 feet and measuring about its base approximately 12 feet square. The name "Quad" indicates the arrangement of the cooling unit, since it is formed into a four-sided assembly, the sides of which are comprised of heat transfer surfaces for water, oil, or gas cooling and for steam or vapor condensing as required. A high capacity induced draft fan, especially designed and built, is mounted horizontally at the top of the tower drawing air through the heat transfer elements and discharging it upward through an aero-dynamically designed discharge stack. As a result of careful selection and arrangement of heat transfer surfaces, it is possible to cool a Diesel engine of approximately 2000 horsepower capacity handling both the engine jacket water and lubricating oil cooling load at a horsepower expenditure of under 25 horsepower. The heat dissipating capacity of a single unit is equivalent to the total heat load which would be required to heat an apartment building having 60 to 70 six-room apartments.

#### KUSTER-WETZEL ELECTRIC CO.

ELECTRICAL CONTRACTORS AND ENGINEERS

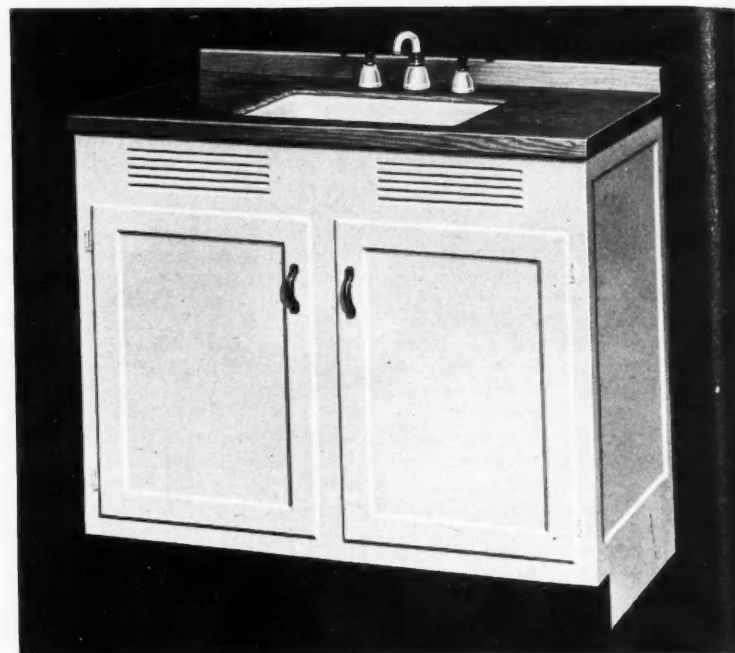
Specializing in Defense Housing  
Projects, Army Camps, and  
Electrical Distribution Systems

20 Years in Southern California

1030 American Avenue

Long Beach

#### WAR HOUSING CABINET-SINK



Designed especially for war production plant housing projects, an entirely new cabinet-sink combination has been presented by Mutschler Brothers Company, Nappanee, Indiana. In view of releasing quantities of material for war munitions, the unit involves for the most part materials on which there is no restriction. High fired vitreous china is used for the sink bowl which is built in to a matched and bolted hard maple top. Besides suggesting the timely advantage of being easily obtainable and non-critical, the vitreous china bowl offers many other features which appeal especially to the homemaker. It has been proven under actual kitchen tests to be completely impervious to kitchen stains and acids. Because the glaze is an integral part of the vitreous china piece, the possibility of chipping or crazing is eliminated. The glazed finish is extremely smooth and lustrous and matches the white synthetic enamel of the hardwood under cabinet.

The vitreous china bowl is heavy enough to resist all reasonable shock and is made further damage-proof by an ingenious means of top suspension. This suspension also provides a permanent water-tight bond between the impregnated maple and the china bowl. A unique system of fabricating hard maple sink tops has been developed which insures permanence and satisfactory service. They are built up of random width strips of clear maple, tongue and grooved, glued with waterproof casein glue and especially treated with a wood dimension controlling agent, and wax finished. They are bolted with four long bolts which run through the top from front to back.

Although hard maple has not been commonly used for such purposes, largely because of certain manufacturing difficulties which have recently been overcome by Mutschler Brothers Company, it supplies a number of improvements over materials which have previously been accepted. It is interesting to reflect that professional chefs and cooks have always demanded a built-up maple surface upon which to work. They point out that this is so because it is easier to clean and preserve—after years of usage it may easily be restored to its original brightness by simple hand sand papering and waxing. Too, it is especially significant that hard maple has been specified and approved by federal housing agencies for kitchen work surfaces.

With the exception of the ends, backs, and bottoms (which are of Masonite de luxe quarterboard paneling), the under cabinets are built entirely of selected hardwood, properly kiln seasoned and dried to 6 per cent moisture content. All doors, as shown, are of a special low-cost recessed panel construction. Drawers are dovetailed. General construction details and finish are consistent with the best manufacturing practices. The use of approved hardware and fittings, and the adaption of short-cut production methods, have, however, resulted in a price level which is in line with government allowances.

Four sizes are available: 42-inch (containing no drawers), 54, 60, and 72 inches long. Supplementing the sink units, there is available, with matching hardware and door construction, a complete line of base and wall cabinets, also of selected hardwood.

Approximately 150 pounds of critical iron per housing unit could be conserved by substituting the new kitchen sink combination for one of the more usual types. If this were to be done in all of the 500,000 dwelling units which have been authoritatively predicted for the next twelve months, the resulting conservation would amount to some 37,750 tons of iron—enough to build thirty submarines, or 934 flying fortresses, or 3,146 medium tanks.

Significant conservation, not only of critical materials, but also of man hours, is to be achieved through the use of the new cabinet-sink combination. Prefabricated completely finished units are delivered to the job ready for installation which may be accomplished in a few hours. This releases countless hours of valuable construction personnel time for other operations. Further information can be obtained from the William P. Horn Company, 727 Brannan Street, San Francisco, West Coast distributor.



# BLACKOUT AND AIR RAID PROTECTION

Total blackout and highly effective bomb-raid protection can now be obtained with a single product perfected and sold by Clinton Carpet Company, Chicago. This product is made in two types: Ozite Air Raid Safety Blanket and Ozite Blackout Blanket, either of which assures full blackout properties plus high degrees of protection against flying glass splinters and other small debris so destructive in air raids.

Unfortunately, there has been much misinformation about air raid protection. It is rarely feasible to protect against direct bomb hits and near misses, either of which often has sufficient force to blow in the walls of even the most modern factory buildings or to set up earth shock capable of undermining the foundations. Furthermore, flying debris from shells exploding even at some distance may break through heavy walls, nullifying the most extreme precautionary measures.

Nevertheless, there are highly important protections that can be provided. Total blackout which greatly reduces the number of devastating direct hits and near misses and, just as important, protection against flying glass, etc., which in the early English bomb raids was responsible for tremendous loss of life, property, and plant productivity. Actually, flying glass is known to have caused 60 to 80 per cent of all British air raid casualties and is obviously the biggest single danger encountered. A protective barrier inside windows, skylights, etc., is effective in preventing such casualties and property loss, and that is essentially what Ozite blankets are.

Both types of Ozite blankets are for installation in the windows, skylights, doors, etc., and U. S. Army tests have proved their effectiveness against flying glass splinters. They were developed especially to combat this largest single preventable risk and are based on accurate scientific study and practical examination of actual experiences in England. As far as is now known, they are the most effective materials combining essential blackout and glass splinter protection. Ozite Air Raid Safety Blanket is made of selected cattle hair, densely felted into a heavy blanket-like material with a reinforcing wire mesh center. For air raid protective use it offers a combination of complete blackout with effective blocking of flying glass splinters and similar small debris. It is particularly recommended for use on windows of lower floors where danger from flying splinters is greatest. Ozite Air Raid Safety Blanket is fire-resistant and easy to install in a wide variety of methods for either permanent or removable use.

Ozite Blackout Blanket is similar in every respect to Ozite Air Raid Safety Blanket except that it does not have the wire mesh center reinforcement. (As a result it is available without priorities.) Made of selected cattle hair densely felted to an adhesive fabric center to provide full blackout and very substantial protection against glass splinters. Ozite Blackout Blanket is recommended for use on windows above the second floor. Made in four weights, all fire-resistant and easy to install for any use.

Ozite Air Raid Safety Blanket and Ozite Blackout Blanket are recommended particularly for industrial plants, power plants, telephone and communication centers, hospitals, transportation headquarters, army, navy, government, municipal, and civilian defense buildings, airports, barracks, and all other essential establishments. Present users include U. S. Army air fields, U. S. Navy, U. S. Army hospitals, arsenals and Quartermaster Corps, Aluminum Company of America, Curtis-Wright Corporation, Glenn L. Martin Company, the City of New York, and many others.

Full information on Ozite Air Raid Safety Blanket and Ozite Blackout Blanket can be obtained by writing the manufacturer. Available also is a free booklet entitled "Blackout, Air Raid Damage and Glass Splinter Protection for Industrial Plants." This authoritative booklet is well illustrated and describes in detail the effects of bombings and air raids. It will be sent free upon request to Clinton Carpet Company, Merchandise Mart, Chicago, Ill.

## THE FINE ART OF DECEPTION

continued from page 35

This imaginary factory exists on a river. On one side of the factory are main line tracks and rolling tree-dotted hills; on the other, the edge of an average size industrial town. It has various pronounced landmarks, including a bridge, dock, slips, parking lots, storage tanks and numerous other reference points.

Across the river is a small town with nearby farms, and a curving highway which is normally used to transport farm produce and tourists rather than industrial trucking. All the difficult problems that beset a camoufleur have been included in this one example. It is to be hoped that very few plants would incorporate all of these trying problems.

To camouflage only the factory would not have been intelligent practice. If the enemy expects to find the target in a certain location, he will be suspicious if none is visible. He will study photographs more carefully and quickly find the exact location of the hidden plant.

To hide or obscure adjacent reference points even several miles away is as necessary as to do so to the target itself. If the enemy is to be kept from rapidly penetrating our mask, we must resort to area camouflage. Of course, in a real problem, such total camouflage can only be accomplished with the understanding and cooperation of everyone in the target area. At least 35 per cent of the effectiveness of camouflage depends upon what is known as "camouflage discipline," or the

willingness of everyone in the area under observation to abide by a set of rules. These may include such widely varied requests as the prohibition of smoking chimneys; the abandonment of certain roads; the constant maintenance of shine-reducing or glare-reducing properties on railroad tracks and high tension wires; the organization and distribution of traffic at certain hours; the parking of cars according to a preconceived plan; the frosting of certain windows to eliminate sunset and sunrise glare, and hundreds of other inconveniences that may be visited upon the people in the entire area surrounding the target.

A large portion of the factory—administration building and numerous plant buildings—was "broken up" by painted surfaces having the appearance of smaller buildings from bombing altitudes. The shape and height of smoke stacks were minimized by irregular shaped light wood and cable fins attached about halfway up the stack—painted to blend into the surrounding design.

In dealing with our shadow problem, it can be seen that paint alone is not enough. Paint needs an ally—a three-dimensional structural sun-reflecting and shadow-casting ally. Light must be introduced into shadow areas and incidental shadow areas introduced back into light areas.

The type of construction, of course, must be cheap, fireproof, waterproof, and windproof. It must be light weight and have a certain amount of elasticity. Hard-boiled construction looks static and stiff from the air. Pliant circus tent construction, moving a little in the breeze, is more desirable.

The appearance of forested areas in the camouflaged model is accomplished through nets and flexible wire mesh on which is laced and draped colored tattered cloth and kindred material, known as garish, and the whole painted according to a pattern.

In an effort to make a flat surface take on protuberances and depressions, I find it helps to take advantage of the high and low visibility property of certain pigments. It is not done by contrasting values alone, but by the use of colors and shades of widely separated specular visibility. Brilliant primary colors of high visibility used next to background colors of olive drab and grays will seem to pop or stand out, giving the appearance of relief. This can be seen in studying textile designs of indifferent color choice. Often you will find bad combinations of colors which result in optical vibration and an erroneous conception of depth and dimension. Careful study of this phenomenon enables the camoufleur to simulate structures in relief on a perfectly smooth surface without resorting to tricks of perspective which are effective under some conditions and from certain viewpoints but are completely in error from another.

The combination of deception, removal of shapes and substitution of others, alteration of appearance of highways, bridges, and parking lots—all were accomplished in this model without hindering the normal production of the plant or flow of surrounding traffic.

No single mechanical consideration is more important to the camoufleur than paint. For no matter how successful our camouflage hides the plant from the bombardier's eyes, one must remember that he is equipped with highly technical photographic apparatus which is designed to penetrate paint and net camouflage. It does this by means of color filters and infra-red film, which betray man-made and man-painted imitation vegetation and other surfaces.

Today, we have camouflage paints that react to all known photographic and sensitometer tests precisely as does natural foliage. This one advancement in technology has been an immeasurable aid to camoufleurs throughout the land.

These new infra-red reflecting properties have also increased the durability of paint as well as to reduce the inside temperature of the object painted as much as 15 degrees when compared with the same color in ordinary paint.

Perhaps I should explain a little more about what we have learned to require of camouflage paints. Frankly, its technical requirements are such as virtually to nullify the camoufleur's efforts if they are not met. The architecture of concealment is worthless if it interferes with the normal production capacity of the plant to which it is applied.

(Continued on page 46)

### THE FINE ART OF DECEPTION

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This means more than merely avoiding fastening nets and fabrics where they will be tripped over—it means retaining as pleasant working conditions as possible by specifying a heat-resisting camouflage paint to replace the gleaming aluminum paint widely used to deflect heat. More than a mere notion, this point was proved decisively in the first few “cam jobs” which were constructed in America after December 7.

Responsibility of the executives and management of American industry is clear. They must see that America's equity in their business is protected. Too often after reading the morning paper about how clever the Japs or the Nazis have been in concealing and protecting their centers of production, we mistakenly condemn our own Army command or civilian defense officials for lack of foresight in protecting ours.

Camouflage is like a dike. Its purpose is to keep the river of destruction away. Let's not wait to start thinking and acting camouflage until we have heard and felt enemy bombs. Then it might be too late.

### THE THIRD FRONT

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obsolete methods of fighting and organization in the Yugoslav Army. For this he was transferred to the provinces, and at this point his career recalls that of General de Gaulle. He was recalled and resumed as lecturer at the military academy, and the second World War saw him called to the general staff. Mihailovitch always saw the advantages and possibilities of mountain warfare for his men, believing that with limited resources and natural handicaps it was foolhardy to risk big issues on the plains. A scholarly type of soldier, Mihailovitch has today a grand breadth of view from his mountains. His communications keep him in touch with the partisans, his efforts are linked with those of the United Nations, he has demonstrated the superiority of persistence and courage over the most evil forms of treachery and separatism.

There is every likelihood that those Balkan regions most suited for guerrilla operations on an effective scale against the Nazis are coming into their own again. According to daily reports, guerrillas are more numerous, better armed, more firmly established in Yugoslavia, Albania, Greece, the Carpathians—under Ion Minulescu—Carpathian Russia and Poland than they were a year ago. Forest and mountain shelter men, material, and supplies. In spite of barbarous reprisals on village and township, the solidarity of the common people persists, and their Nazi overlords are often baffled by the silent conspiracy.

About the time of Mihailovitch's spring offensive Yugoslav headquarters in London told of the support guerrillas were given by their women folk. Three incidents illustrating this were linked by the fact that three of the women concerned were called Militza, or Mary. The first, a school teacher, was caught by the Germans when she was carrying a basket of home-made grenades to a guerrilla unit hidden in the mountains. Questioned and threatened for days, she insisted, “I was going to use them myself only.” She was hanged but the unit was safe.

The second Militza was a doctor, a married woman with a husband and child. When captured she was leader of an army guerrilla unit of seven men. “Don't speak to them,” she ordered her men. The whole unit was hanged without having spoken a word to the Germans. The story of the third Militza concerns the now familiar practice of the Nazis of wreaking vengeance on a whole village or town if it has the slightest connection with the guerrillas. This woman was a peasant mother, widowed in the last war, with an only son. She was arrested and taken along with all the women of her village to view a heap of mutilated bodies. She knew, like all the others, that if she showed the slightest sign of recognition, the whole village would be destroyed. There was one familiar face amongst them—Militza's son, the village schoolmaster. She turned, faced the Germans, and said without faltering, “This is not my son.”

Guerrilla leaders are often officers of the main Yugoslav army: young university students are amongst the toughest fighters. A recent report date-lined Zurich, quoting an Italian witness, reflects the amazement caused by the bravery and stoicism of captured Chetniks under sentence of death. A point of honor seems to be that they may announce before death the number of enemy deaths for which they are individually responsible.

The core of the successful fighting by Chetniks and partisans is the trained leadership and example of Mihailovitch. Grouped around in

ever-widening circles are the bands of scattered Slav units who, almost in spite of themselves, are learning the lesson of their destined common interest and unity. At frightful cost of human life and in the wreckage of countless homes, the will toward liberty persists. Belonging to the pre-war era is the successful period of cynically fostered separatism with which the Nazis smashed the Balkan Entente.

### THE AUTHOR AND PLAYWRIGHT IN THE SOVIET UNION

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personal grievances. Journalism is well paid in Russia, and there were months when I made more out of a few feature articles than I received for my work in the film industry.

Magazines scarcely play a role comparable with that which we are accustomed to—perhaps because the daily press fills many of its functions. By far the most important field was that of books. During my later years in Moscow, bookstores became extremely numerous, but they were usually so crowded that I had to elbow my way up to the display counters by main force. I made it a point to visit a few shops at least once a week, because when a new book appeared, it was usually sold out within ten days, despite what were frequently very large editions.

When I was asked to do a book, the first step was to submit an outline and an estimate of length. The publishing house then calculated the selling price and the size of the first printing, and I received 25 per cent of the total royalty due me on the first edition, before writing a word. Upon delivering the typescript, I received a further 35 per cent, and the day the book went to press, the remaining 40 per cent. Thus the author received the entire royalties upon the book before it was printed—a royalty based upon copies printed, not copies sold. If it were decided to print a further edition, the consent of the author had to be obtained. When he gave that consent, he received 50 per cent of the royalties on the second edition, and 50 per cent the day it went to press.

The position of the author in the motion picture industry was no less favorable. A royalty system was universally applied, a small percentage on the gross intake at the box office going to the author of the story, the writer of the script, the director, the cameraman and the composer of the music, if any. These received a purely nominal fixed wage, but the royalties from a successful film ran into fantastic sums, which continued for years.

The real aristocrat of the literary world, however, was the playwright, thanks to the indescribable enthusiasm which the average Russian feels for the theater. In Moscow, a city half the size of New York, there were sixty legitimate theaters, and it was rare for one to obtain seats unless they were purchased ten days or a fortnight in advance. The provincial theater was just as popular and thriving, and even the humblest collective farm had its amateur theater.

It was quite possible, therefore, for a new play to be on the boards in three hundred theaters at one time, and since the repertory system is universal, it was likely to be played from time to time for many years. The author's royalty is two per cent per act, ranging from six to ten per cent on the average play, and this, multiplied by the several hundred theaters which might be showing the play, ran into truly staggering figures on a successful piece.

Today, of course, all of that is changed by the war. The other day, in a Soviet newsreel, I spotted Shcholokov, the author of *Quiet Flows the Don*, on the front. My close friend, Afinogenyev, was killed in an air raid on Moscow while there acting as liaison officer to the foreign correspondents. The news dispatches of Ilya Ehrenbourg make it clear that he is sharing the rigors of the front with Red Army men. But it is not surprising that Soviet writers are playing their part any way they can in the defense of their homeland. As authors, they have a great deal to defend.

### CLAY SCULPTURE

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natural structures for clay. Let the clay walls undulate from convex to concave in a large way. Let the details be scarce, crisp and small enough to make the large forms appear larger.

Clay sculpture must grow fast too, therefore, let it show how spontaneously it is being made—how quickly fingers and thumbs can form each wall and press each detail. If there are mistakes just leave them for they are a personal part of the whole, and building up hollow creates a characteristic style of its own. Never make any changes for they spoil the rhythm of climbing clay. As it grows let it proudly show how hollow it is—and finally, how well it defies gravity!



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